

CARTOON STRIP

COMMERCIAL ART

FREE LANCE (PUBLICATION  
CARTOONS)

SIGNS AND DISPLAY



A COMPLETE 34 LESSON COURSE IN CARTOONING AND ART

# Cartooning for Profit

*by David Rand*

- 1 FIRST STEPS
- 2 EXPRESSION
- 3 FEATURES OF THE HEAD
- 4 DRAWING THE HEAD
- 5 TECHNIQUE

SECTION ONE  
LESSONS 1, 2, 3, 4, & 5

# SECTION ONE

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- 2** EXPRESSION
- 3** FEATURES OF THE HEAD
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# *Cartoonists Exchange*

## **COURSE IN CARTOONING**



### LESSON NO. 1

#### INTRODUCTION

Now that you have this first lesson in your hands, there are just a few important facts I want to call to your attention to enable you to get the full benefit of this course. Remember them throughout the course and you will profit accordingly.

First of all, our method of instruction is entirely different in so many ways than others. It has been simplified to make it easier for you to learn the practical, short-cut way to become a cartoonist.

Don't hurry. Painstaking care and accuracy are important to any cartoonist. Speed will come naturally after you have learned the fundamentals. Keep your drawing materials clean and your work neat. Remember, when you sell a drawing, neatness counts a lot in your favor.

Follow the steps in drawing exactly as outlined. Be sure to block out your sketch according to method shown. Do not make the mistake of attempting to finish any part of the cartoon in detail until you have taken all the preliminary steps; otherwise, the details will not blend together properly. With our new Marionette method you should be able to draw cartoons in hundreds of different positions, making each one different from the other.

#### MATERIALS

To begin this Course, an ordinary soft pencil and several sheets of white paper are all you need in the way of equipment. At the very start, the fundamentals are the points you need to master. As you progress you will discover materials best adapted to your ability. Technique is secondary to correct drawing. Poor drawing cannot be concealed by technique, while a good drawing is improved by technique.

Your personal success as a cartoonist is of great interest to us. We will take pride in seeing how rapidly and how far we can advance you in this highly-paid profession. In order to help you, we are furnishing you, without

extra cost to you, samples of all the cartoon materials you will need for the entire 34 lessons.

Be sure the surface on which you work is smooth and that your pencil is sharp. Keep a piece of paper under your hand to prevent the drawing from smudging.

#### WORKING SPACE

A satisfactory place to work is important. Its requirements are quietness, good light, and comfort. Do not sit in a strained position. Lighting should be arranged so that no shadows are cast on the drawing.

#### DIRECTIONS FOR PREPARING AND MAILING LESSON

Make your drawings on a standard 8½"x11" sheet that can be easily folded for mailing. This will save postage. Always include postage for return of drawing. Drawings are returned corrected and with personal criticism. This is one of the most vitally important phases of this course. Study each criticism and remember it. Redraw the sketch, observing the criticism that has been made. You will soon be astonished at the improvement your work will show.

File your drawings carefully and date each one—even file those which you do not send in for criticism. Go over this file from time to time and you will observe how your work is improving. Also maintain a clipping file of drawings that appeal to you. You will find clippings of animals, styles in clothing, scenes of all kinds that will make convenient reference material.

Mail your drawings in regularly and be sure to follow all the exercises prescribed. Theory alone will not make a cartoonist of you. You need practice as well. Put lesson number, name, address, and date in upper left-hand corner on every drawing you make, in manner shown below.

Lesson Number 1

Name—James Smith

Address—251 Main Street

Chicago, Ill.

Date—January 30

FOUR OBJECTIVES TO STRIVE  
FOR IN STUDYING CARTOONING

1. Correct Drawing.
2. Punch and Sparkle.
3. Composition and Design.
4. Simplicity and Emphasis.

Correct Drawing—To draw correctly you must, first of all, develop powers of observation and proportion. Good drawing is nothing more than transferring vision to paper through means of lines and tones. Therefore your drawing can be no better than your vision. Learn to see things accurately. Keep your eyes open. Search every scene for the details which supply the eye with the most vivid impressions.

Punch and Sparkle—This objective is obtained by contrasts of lines, shapes, tones and textures. By making the important lines heavy and the unimportant lines lighter you will obtain a punchy drawing. By varying the shades and tones you will add sparkle to your work. It is always well to contrast strong black areas with white. Exaggeration is another type of contrast that makes cartoons funny. For example, if you draw a man with big feet, and a woman with small feet, the contrast will exaggerate the man's big feet and make them comical.

Composition and Design—In combining figures and scenes, the skillful cartoonist relies on the principles of design. For the present we will devote our instruction to more elementary features of drawing and single feature drawings. As you progress you will begin combining features in drawing, and at that stage you will receive extensive and thorough instruction in the principles of composition and design. For the present, try to develop a feel for harmony and appropriateness in your work.

Simplicity—To obtain simplicity is to be able to select only those details which are important to the drawing, eliminating the others. This process of discernment requires powers of analysis which enable you to determine just what details stand out and achieve the effect you are trying to obtain. For example, in drawing clothing put in only the important wrinkles. Eliminate lines that will make your drawing fussy. Every line must do a job or it does not belong in a composition. A common mistake is to indicate all finger nails, eye lashes, wrinkles in face and ears, buttons, and texture in clothing.

HOW TO USE THE MAGIC MARIONETTE

The big fault of most cartoons is their lack of action. Even though the figures are well drawn, lack of movement will ruin the

vital effect. Movement is to a cartoon what sparkle is to a diamond. This course does what no other course has done. It recognizes this defect and overcomes it in a PRACTICAL way from the very beginning through means of the Magic Marionette. It is fascinating to bend this Marionette into unusual positions. Thousands of poses—no two alike—can be obtained through a simple twist of the figure. These movements can be accurately recorded in your drawings just as a sculptor carves his model's characteristics into a stone image. If you have been in the habit of drawing your cartoons in the same position you may easily learn how to draw cartoons in all different kinds of positions and actions.

#### MARIONETTE EXERCISE

Pose the Marionette in the walking position as shown in Chart No. 1. As you bend him in position, picture in your own mind how a person walks, and bend the model's arms and legs accordingly. Observe the model after you have bent it in this position, then exaggerate the movement by twisting the body, turning the head, lifting the leg, and widening the swing of the arms until you have obtained the effect shown in the chart.

After you have twisted the model into assuming this position, take your position finder and look through it at the model from the side, front, back, top, and in as many variations as possible. Imagine that this position finder is the frame for your drawing. Trace the inside of the position finder on your drawing paper. Now pick up the position finder and observe the model in the position he is shown in the chart. This is the exact pose in which you want him to appear on a rectangle you have traced on a piece of paper. Notice where his head comes in proportion to the frame. Draw an oval representing his head, in the same position as you see it through the position finder and follow the outline shown in Sketch No. 2 of Chart No. 1. Then block in the main proportion of the figure just as shown in your chart.

You will be astounded at the manner in which the position finder simplifies your work. Ordinarily, students are at a loss to know how to place a drawing on their paper. Through this position finder the attention is riveted on the object in exactly the same position as the drawing should appear on the paper.

Work quickly, but spend some time in comparing the drawing with the model.

Now refer to Sketch No. 3 of Chart No. 1. This is the way your finished drawing should appear. To obtain this effect you refer to Chart No. 6 for the position of the head. You will notice that

Head C, in the center of the chart, is the one that was selected. The arrows indicate the wrinkles in the clothing. These wrinkles were also drawn from the charts. Chart No. 2 indicates the wrinkles for the arms. Chart No. 4 indicates from what source the wrinkles in the trouser legs were obtained. All detail in this drawing was obtained from sketches in the various charts you have received with this lesson.

By going through these charts you can find heads, arms, legs, which will enable you to compose hundreds of different types of cartoon figures in various positions in which you can pose your Marionette. The purpose of giving you these individual sections from which you can create a complete drawing is to enable you to begin doing professional work at once. In observing arms and legs, particularly for wrinkles, you will notice that only the one limb is shown in any one position. To obtain a left arm wrinkle for a right arm, or vice versa, simply hold the chart in front of a mirror which will reverse the wrinkles so you can copy them.

The rules and applications of draping clothing are too complex to be considered in detail in this first lesson. For that reason we have given you these very practical, sectionalized charts. They enable you to draw wrinkles even though you do not yet have all the fundamental knowledge necessary to drape clothing properly. Movements of the body change the folds and wrinkles in clothing. The method of adjusting the clothing to meet these changes is taken up comprehensively in later lessons.

There are two important types of wrinkles. One is caused by folds in clothing and the other is caused by points of support, such as shoulders, on which the fabric rests.

Now refer to Chart No. 6 showing heads. The purpose of giving you this head chart is the same as for giving you the chart on wrinkles. Look at Heads 1, 2 and 3 at the top of this chart. Each of these heads may be constructed with two circles as a foundation. The size of the lower circle always remains the same, regardless of the position. The upper varies in size, being smallest in the direct front view, and increasing in diameter as the head turns sidewise. The upper circle reaches its maximum diameter when the extreme profile is drawn. You can see that this same circle rule applies to cartoons by looking at the cartoon heads shown on this chart. Sometimes the circles are drawn closer together to give an impression of a round face. Sometimes, for the purpose of exaggeration, the lower circle is made larger. Regardless of how the position of the circles may vary, the two-circle rule always applies.

On this Chart No. 6, you will also find diagrams showing you Heads

A, B, C, D, E, and F. These four drawings at the bottom right show four different methods of rendering the head: Outline, Tone, combination of Line and Tone, Line. Choose the one which fits your drawing.

After you have studied these charts carefully and sketched the figure suggested, continue your exercise with the Marionette by placing him in each of the following positions and sketching them rapidly, using your charts for reference in obtaining wrinkles, heads, and other details: RUNNING, KICKING A FOOTBALL, SITTING, STANDING, BOXING, DIVING, CHOPPING A TREE, PLAYING GOLF, SWINGING A BASEBALL BAT, STOOPING, KNEELING, JUMPING.

#### LESSON ASSIGNMENT

The following sketches can be made by you on white paper and mailed to the Cartoonists' Exchange for personal criticism and helpful suggestions. Be sure to enclose return postage in submitting these sketches. Submit them promptly and make them represent the best of your ability. Be sure to see the following page, "Tips on Lesson No. 1".

1. Draw a sketch in outline, the figure of a man seated on a chair, clasping his left leg with his two hands. For further details of this position refer to Chart No. 7 -- the "Exercise Chart" showing the Marionette posed in this position. Pose your Marionette in exactly this same position and proceed to draw, using your other charts to obtain details of clothing and head.

2. Make a line drawing of the side view of a man with arms outstretched, facing right, kicking a football. Use your Marionette to pose this figure before you draw. (See Tips on Lesson No. 1).

#### IMPORTANT

In mailing these two sketches to us, be sure that the lesson number, your name, address, and the date appear in the upper left hand corner of each of your sketches. Also include postage for their return.

Proceed with your next lesson at once. Do not wait for our corrections on your first lesson to come back to you before you start on Lesson No. 2. By the time you have finished your assignment on the next lesson, we will have corrected your first lesson and it will probably be on its way back to you with criticisms, suggestions, and corrected drawings.

We want you to learn to make cartoons and drawings that SELL. Remember, this is the same course which has helped hundreds of our students to make good money drawing for newspapers and magazines. This course is going to be fun because we have prepared it to make every lesson as interesting as possible. So get started right. Send your first lesson assignment to me RIGHT AWAY!



Every cartoonist has a different style, and styles in cartoon, just like fashion, change with the years. That is why our instructions cover realistic drawing as well as cartoon drawing, so that you will get a good foundation. On this chart we show you how a realistic drawing can form the basis of different styles of cartoons.



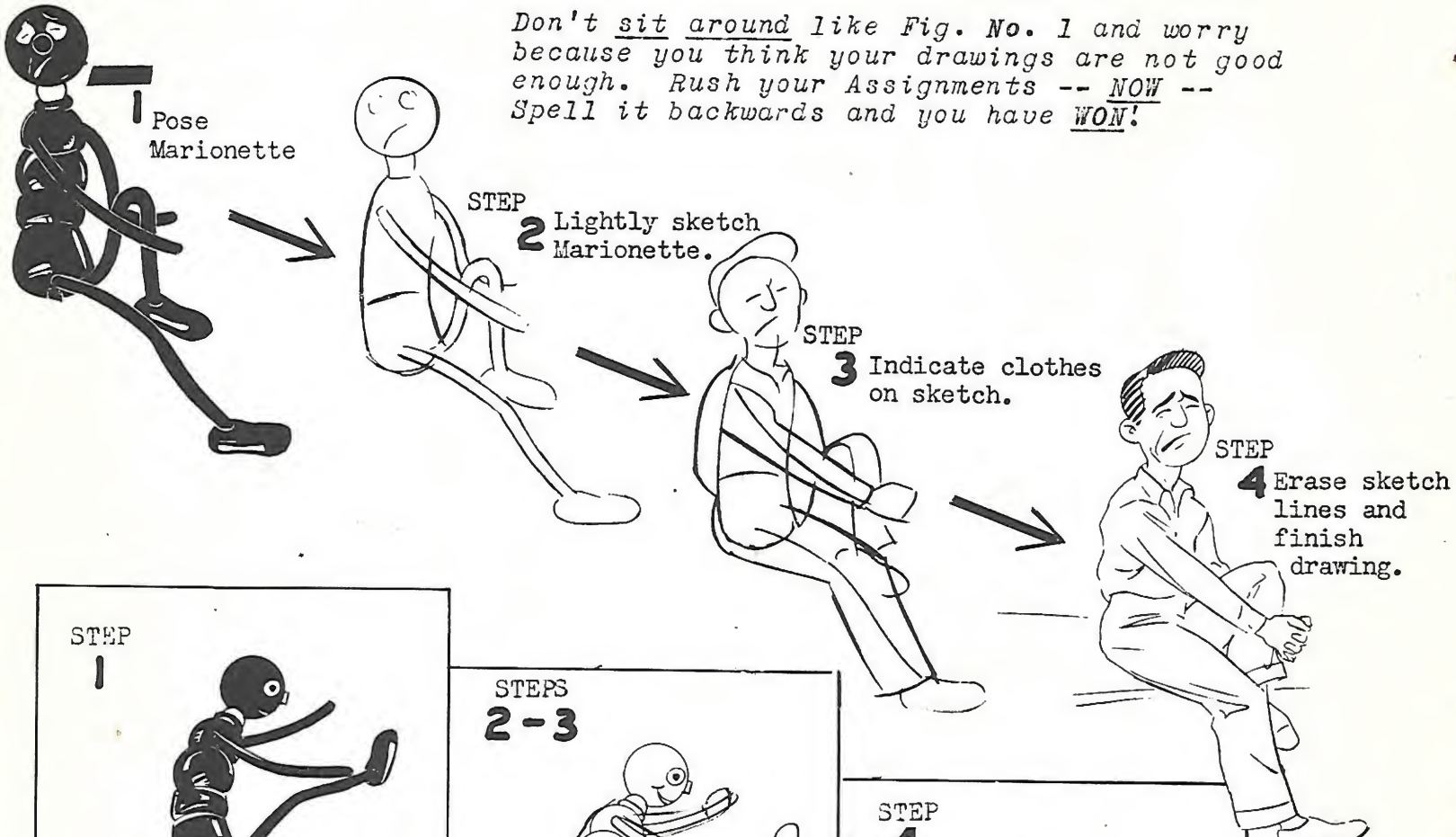
We want to prepare you to be able to do any style of cartoon you wish. The best way for you to learn how to draw either the serious "ADVENTURE TYPE OF CARTOON" or the humorous "GROTESQUE" type of cartoon, is to learn the BASIC STYLES which we include in the course and then create YOUR OWN style.



# TIPS ON LESSON NO. 1

See if you can complete your Assignments in Lesson 1 without referring to these "Tips" which are intended for beginners only.

ASSIGNMENT NO. 1, PAGE 6



ASSIGNMENT NO. 2, PAGE 6



MAIL YOUR ASSIGNMENTS

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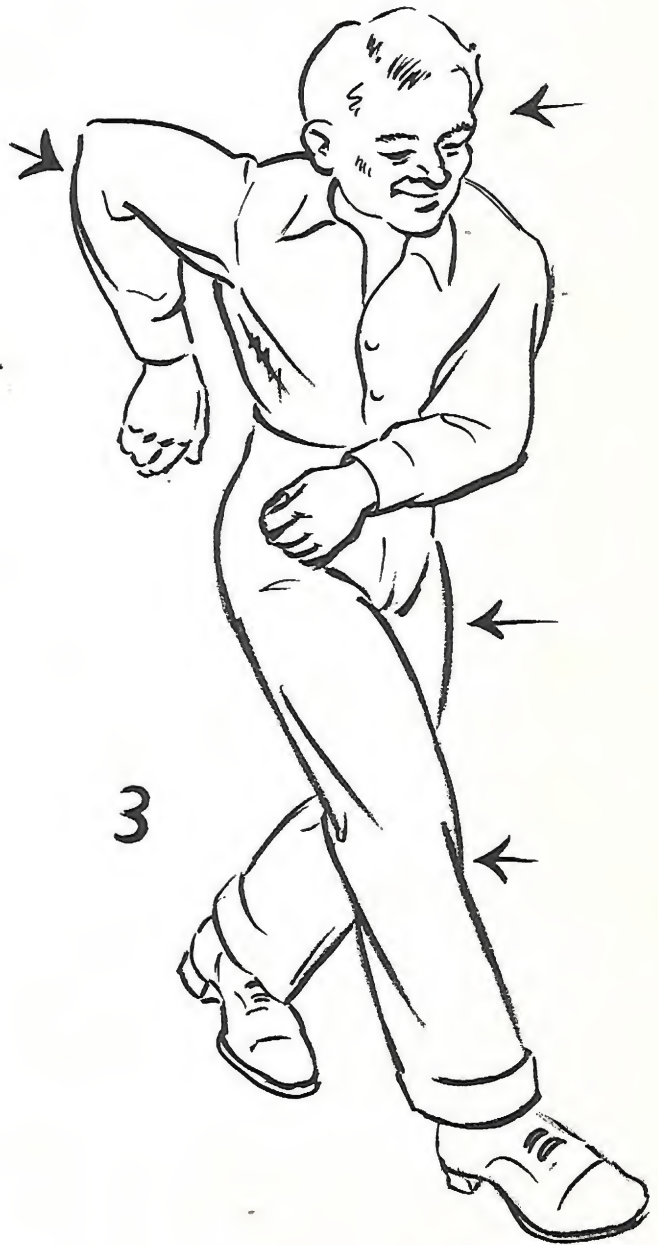
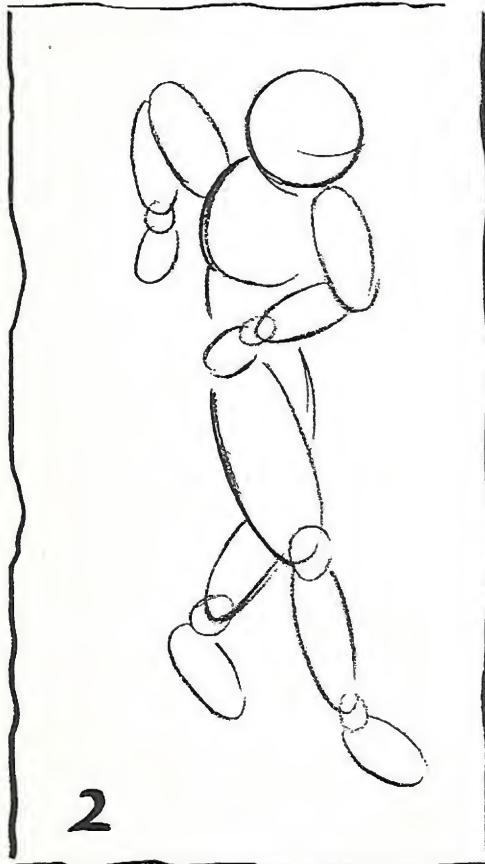
Your drawings may be crude to start with but our purpose is to help you. You will be thrilled to get back your own drawings with the friendly criticisms which our Staff Artists will adapt to your individual needs. The interesting corrections of our trained experts will show you the way to success in this highly paid profession -- provided you send your Assignments "On Time".

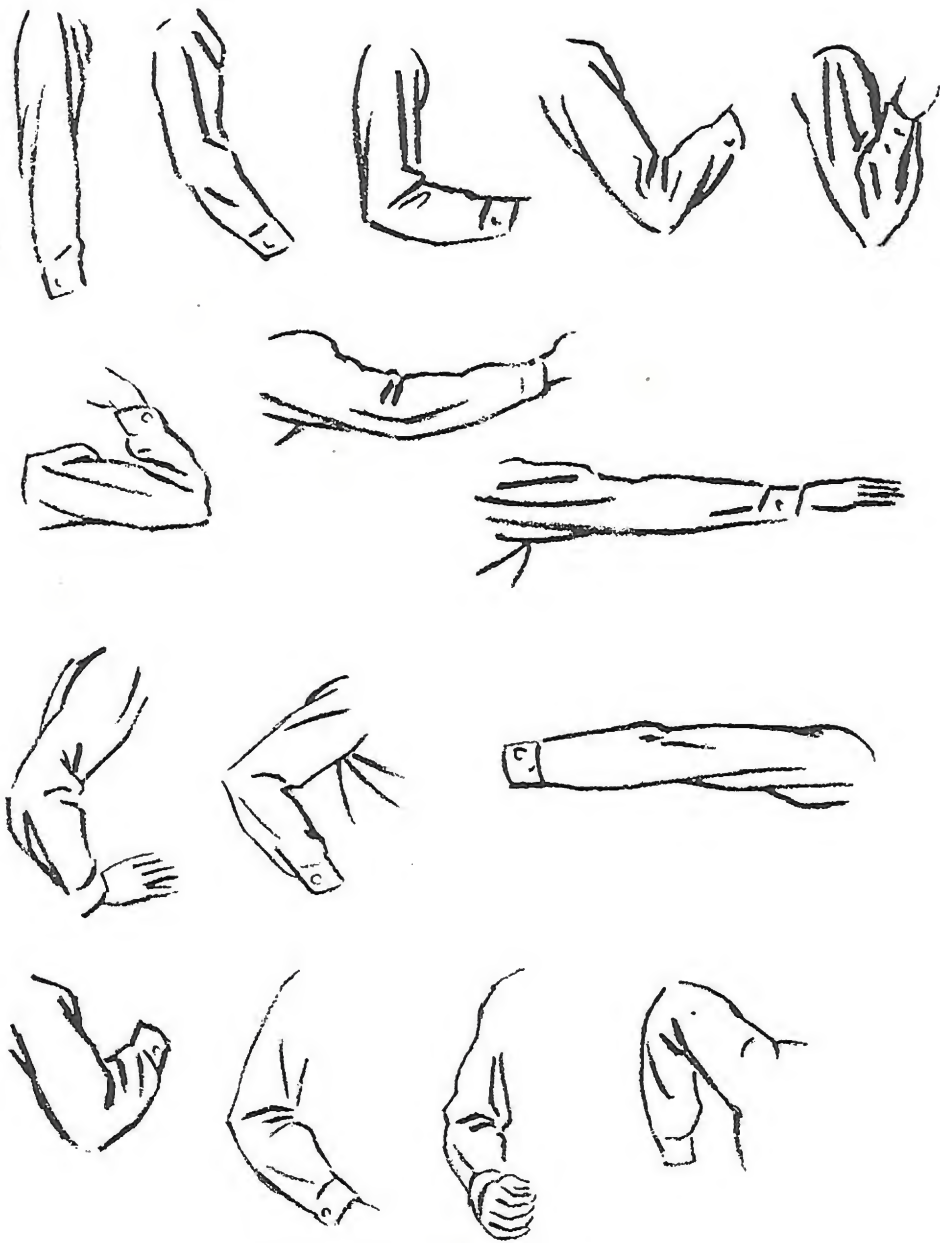




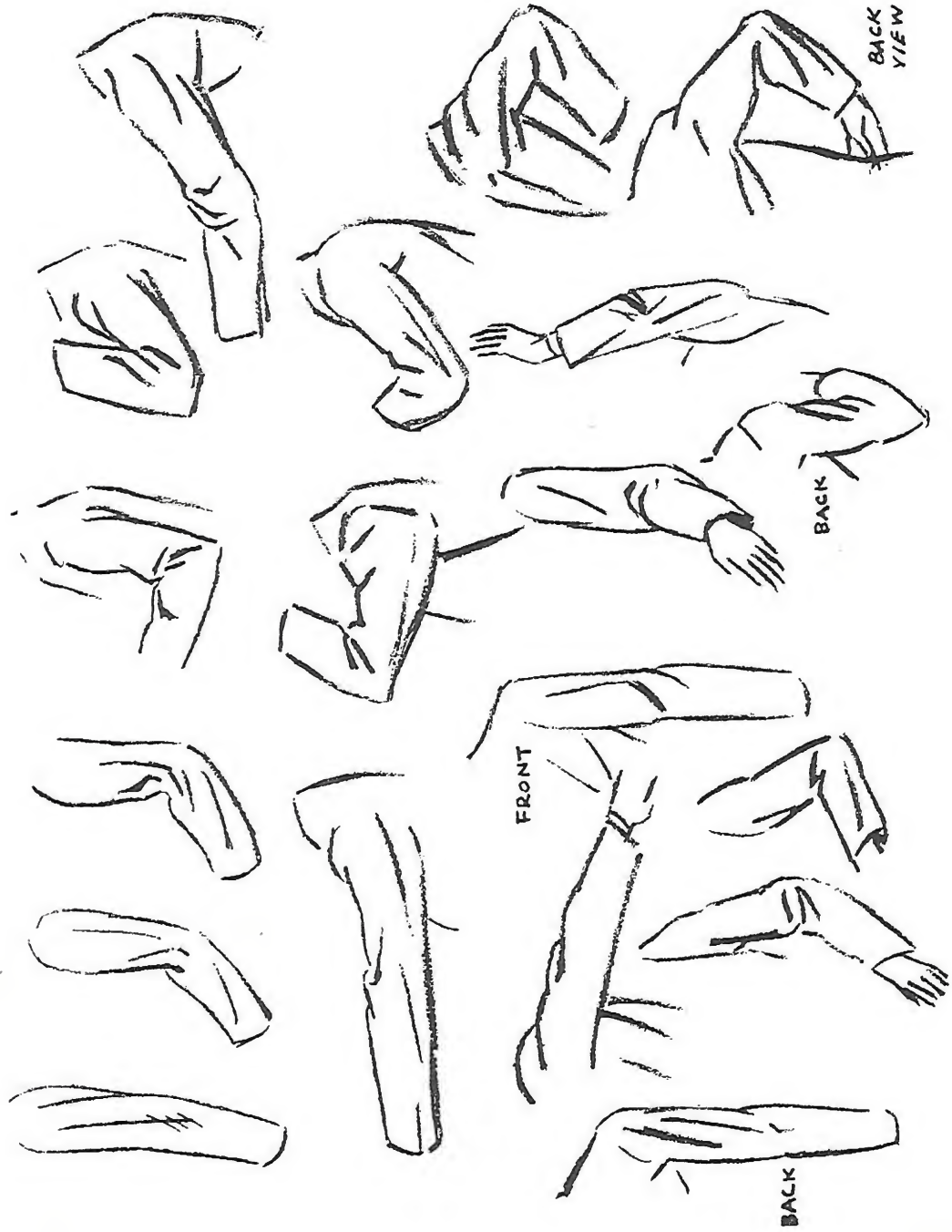
## CARTOONISTS' EXCHANGE LESSON CHARTS

These lesson charts indicate exactly how the finished sketch shown below was created from a pose assumed by the Marionette. Arrows point to the vital points in the finished drawing. Charts following show how these details were obtained.

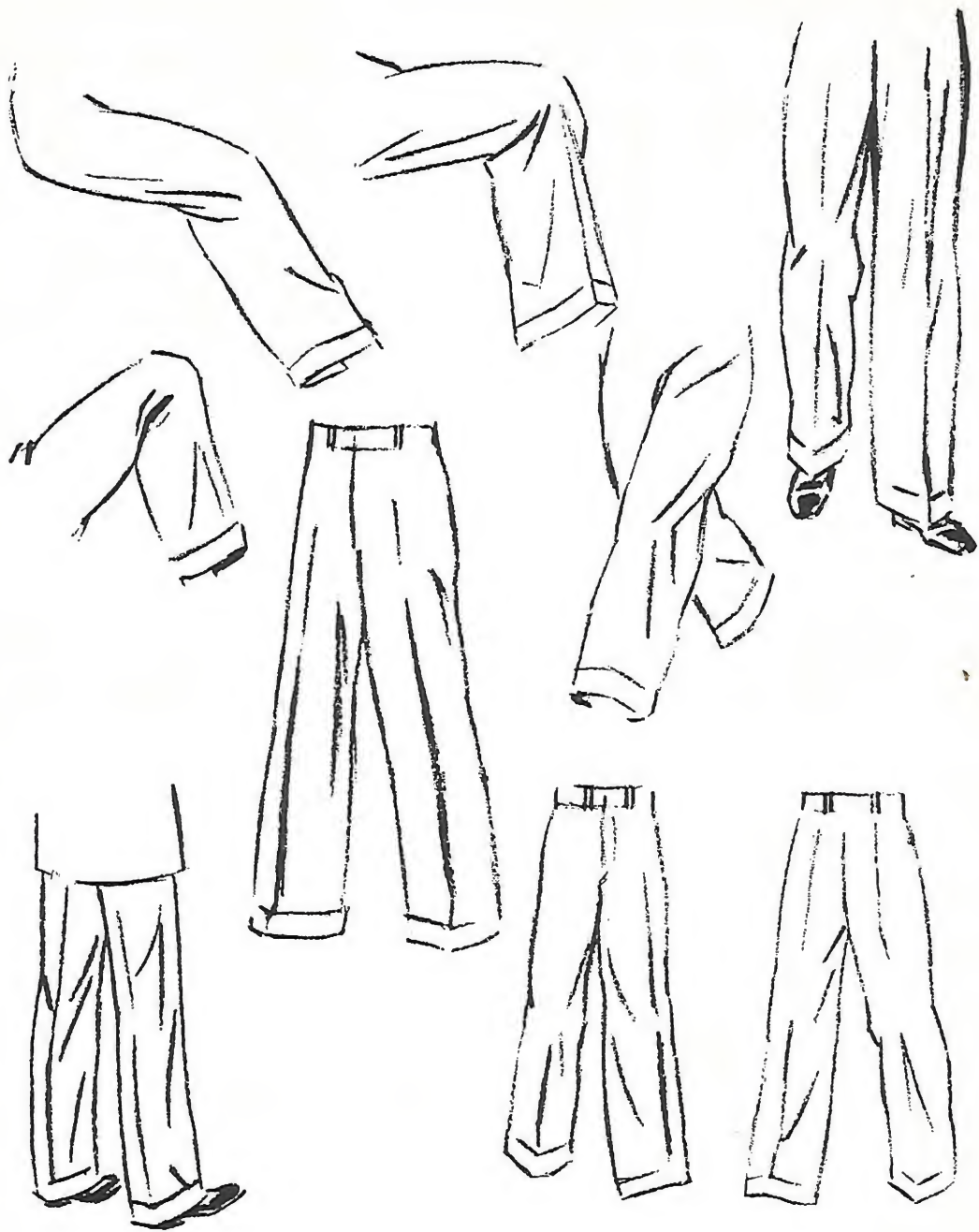




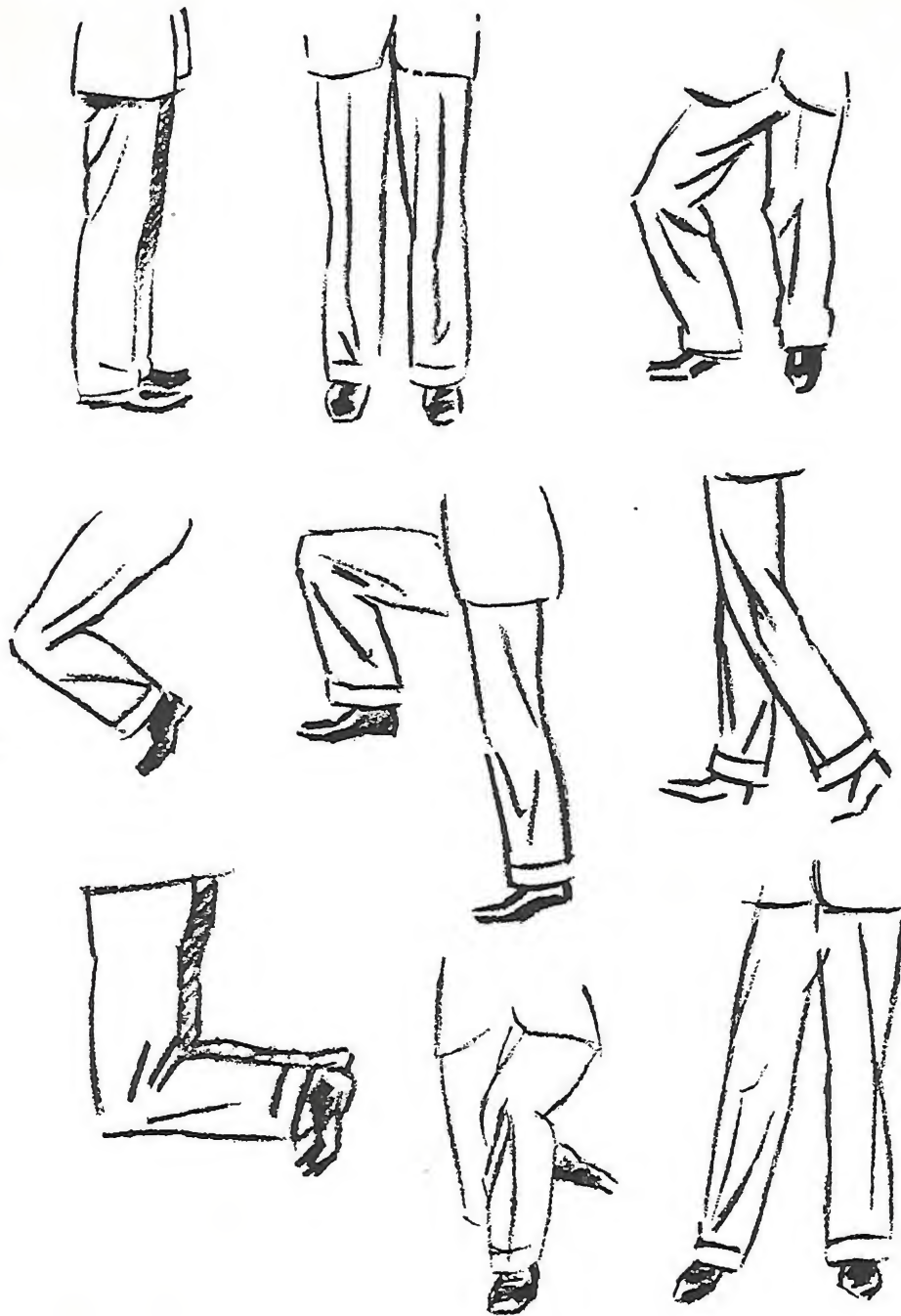
Lesson One—Chart No. 2



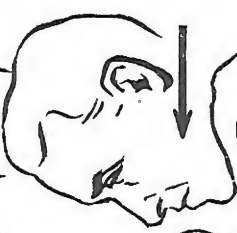
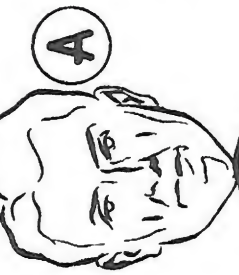
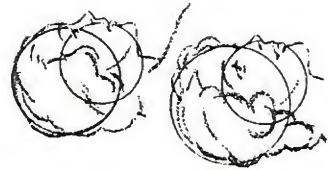
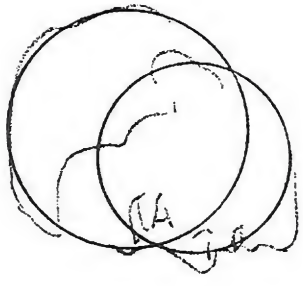
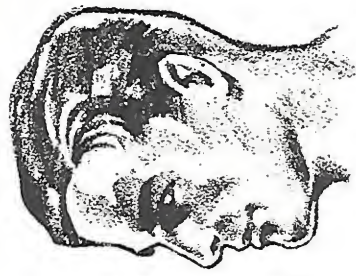
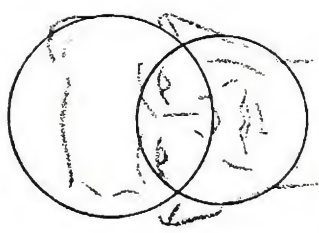
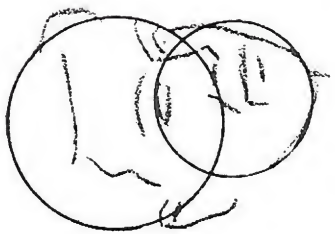
Lesson One—Chart No. 3



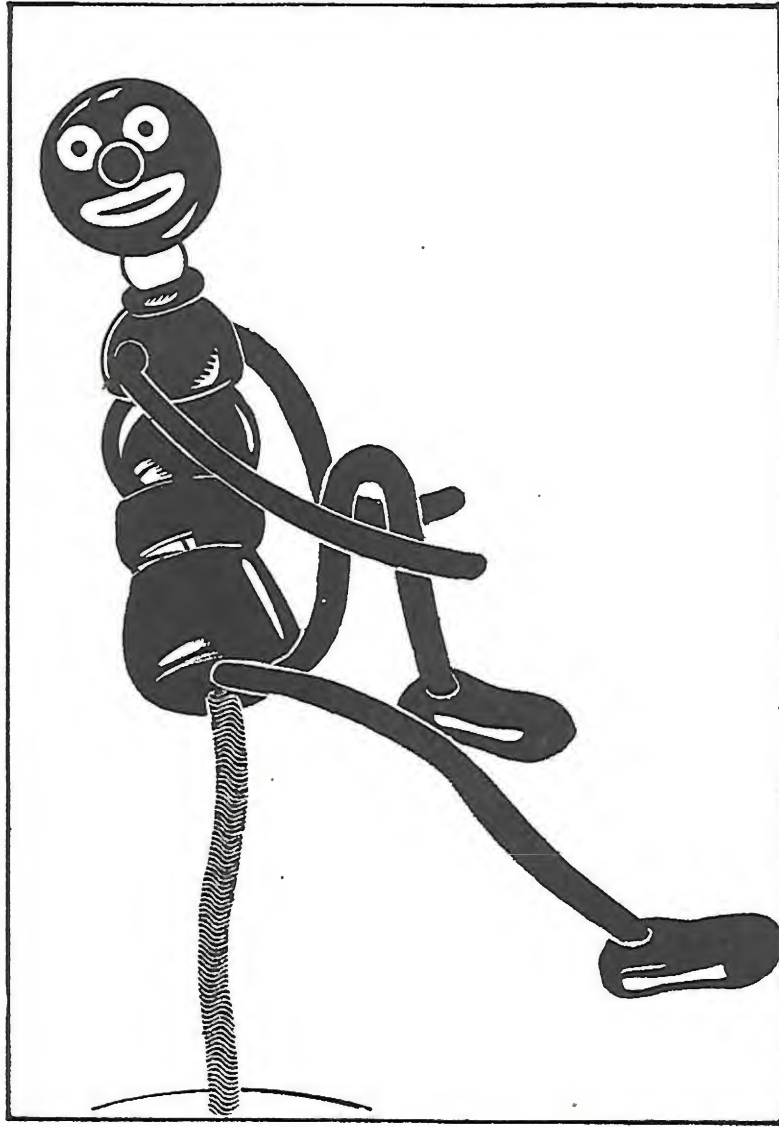
Lesson One—Chart No. 4



Lesson One—Chart No. 5







Lesson One—Chart No. 7

"EXERCISE CHART"



Lesson One

# *Cartoonists Exchange*

## **COURSE IN CARTOONING**



### LESSON NO. 2

#### EXPRESSION OF MOODS

Expression is a very essential element of good cartooning. Next to action, which you will obtain from the proper use of your Marionette, expression is most important. Expression is obtained through shifting of the facial features. Bear in mind the knowledge of the features of the face and construction of the head which you have learned in previous lessons. You now will begin to apply these features in positions that will express the mood of your character, often more emphatically than the use of words.

We have prepared the supplementary charts to this lesson in very simple form because simplicity of line—that is, a few lines correctly drawn—can show expression more effectively than many lines which only confuse. That is why only the essentials have been drawn for each expression on the charts.

By studying these charts you will be able to obtain expressions for surprise, amusement, laughter, grief, anger, weeping, disapproval, disdain, fright, worry, fatigue, hard work, deep thought, sleepiness, and determination.

It is very important that you realize the valuable part that hands play in expressing emotions, as well as changing the features of the face. For instance, when a man is angry he is apt to clench his fists and wave his arms. When he is tired, his arms hang limp and if seated, his legs are sprawling. When he is frightened, his arms are thrown back. Sometimes it is a help, in expressing fright, to show the hair standing straight on end. When your character is worried, he places his hand on his head or perhaps pulls his hair. When he shows disapproval, he motions with the flat hand away from the face. When he is surprised, he raises his flat hands slightly above the line of the shoulders. When he is weeping, he brushes the tears away with a closed hand. When he is in deep thought, his closed hand supports his chin or sometimes he may place the index finger on the temple. When he is stricken with grief, his hands are clasped together and when he is determined, he clenches his fists.

First study the charts and apply the rules that we give you for obtaining the various expressions. Then try to assume certain of these expressions, observing how your own face looks under these circumstances in a mirror. Pay particular attention to the brief but important rules that we shall give you for the various facial expressions listed below.

1. FIGURES A AND B, CHART NO. 1, LESSON 2.

FRIGHT

The eyebrows are drawn upward, the forehead is wrinkled, the nostrils become more noticeable because they are expanded and the mouth is open wide. The pillars of the mouth (Reference, Lesson 3) are drawn from the nostrils, following the contour of the open mouth. The eyes are opened extremely wide, showing a great deal of white space.

2. FIGURES C AND D, CHART NO. 1, LESSON 2.

AMUSEMENT

Eyebrows are drawn upward. Eyes and nose appear normal. The mouth is drawn wide, slanting up at the corners. The cheek lines, curving outward and downward, help make the character appear to be smiling.

3. FIGURES E AND F, CHART NO. 1, LESSON 2.

ANGER

The forehead is furrowed near the top of the nose. The eyebrows are very noticeable, slanting downward and inward. The eyes are small with rage, the nostrils expanded and the mouth open with the corners drawn down. The cheek wrinkles follow the direction of the mouth and accentuate the mood.

4. FIGURES G AND H, CHART NO. 1, LESSON 2.

SURPRISE

The eyebrows are drawn upward; the forehead is wrinkled; the eyes are drawn long and narrow; the nose is normal; the mouth is represented by an oval to show the character is gasping with surprise, and the pillars of the mouth are drawn almost vertical.

5. FIGURES I AND J, CHART NO. 1, LESSON 2.

WORRY

The forehead is wrinkled, the eyebrows slant downward and outward, but not straight—instead they are curved. The nose is normal and the mouth is drawn down on one side. The cheek line is indicated only on that side of the mouth which is drawn downward. The eyes are open wide, showing a great deal of white space.

6. FIGURES K AND L, CHART NO. 2, LESSON 2.

DISDAIN

To indicate disdain, draw the eyebrows up with the eyelids closed and curving in the opposite direction. The nose is turned upward, showing the nostrils. The mouth is small and the pillars of the mouth are drawn down.

7. FIGURES M AND N, CHART NO. 2, LESSON 2.

DISAPPROVAL

Disapproval is indicated by the eyebrows slanting downward and inward as in anger, with the eyes small. The nose points downward to make it appear as if it is longer (and more sour). The mouth is drawn downward at the corners but is closed. The pillars of the mouth extend from the nostrils downward and outward.

8. FIGURES O AND P, CHART NO. 2, LESSON 2.

LAUGHTER

The eyebrows are curved upward, the eyes are closed and curved in the same direction, with wrinkles at the outer corners, showing that they have been closed tightly. The nostrils are flat. The mouth is open wide and the corners turn upward. The cheek line is round and follows the contour of the mouth.

9. FIGURES Q AND R, CHART NO. 2, LESSON 2.

GRIEF

To show sadness, the eyebrows are straight and drawn upward toward the center of the face. The eyes are open wide and the nose is drawn downward as in disapproval. The mouth curves downward at the corners and the pillars of the mouth are drawn downward and outward.

10. FIGURES S AND T, CHART NO. 2, LESSON 2.

FATIGUE

The eyebrows curve upward. The eyelids closed are represented by two straight lines with concentric circles. The mouth is drawn small and straight. The pillars of the mouth are drawn downward.

11. FIGURES U AND V, CHART NO. 3, LESSON 2.

DEEP THOUGHT

The eyebrows slant inward and downward. The forehead near the top of the nose is wrinkled. The mouth slants upward at the corners, but is closed.

12. FIGURES W AND X, CHART NO. 3, LESSON 2.

SLEEPINESS

To represent a person yawning and sleepy, draw the eyebrows upward toward the center, with only a small part of the pupil showing from beneath the straight eyelids. Drawing concentric circles around the lids, as in fatigue, helps to show sleepiness. The mouth, of course, is open as in a yawn.

13. FIGURES Y AND Z, CHART NO. 3, LESSON 2.

HARD WORK

The eyebrows slant upward toward the center. The eyes are opened wide, showing a great deal of white. The mouth is puckered and slants down at the corners with the pillars of the mouth slanting downward and outward. Drops of perspiration help to convey the idea of labor.

14. FIGURES AA AND BB, CHART NO. 3, LESSON 2.

DETERMINATION

The determined character has a slightly wrinkled forehead, with eyebrows straight and eyes partly closed, with wrinkles at the corners. The mouth is straight and the chin protrudes slightly. The cheek line is faintly indicated at the corners of the mouth.

15. FIGURES CC AND DD, CHART NO. 3, LESSON 2.

WEEPING

The weeping person has eyebrows slanting upward toward the center, eyes closed, curving slightly downward, nose drawn long, with the mouth open and corners slanting downward. The pillars of the mouth follow the general contour of the mouth itself.

## EXERCISES IN FACIAL EXPRESSION

Make a drawing of each mood represented on your lesson charts. After completing each of these, try to repeat the expression from memory, including only the essential lines. Continue this practice until you have impressed on your mind the position of the facial features in every possible mood.

### LESSON ASSIGNMENT

The following sketches are to be mailed to the Cartoonists' Exchange for personal criticism and helpful suggestions. Be sure to enclose return postage in submitting these sketches. Mail them promptly and make them represent the best of your ability.

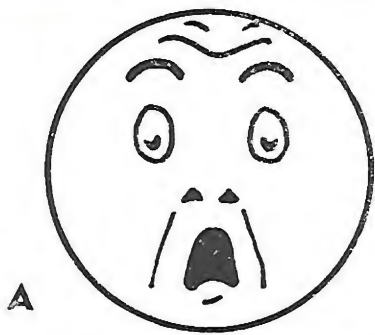
1. Draw a side view of a middle-aged man shouting angrily at his stenographer, with his left arm resting on a desk and his right arm raised in the air waving. Draw this figure facing right and try to make this character resemble a mean business executive.

2. Draw the side views of two men playing tug of war. Particular attention should be paid to the action of the figures pulling at the rope. Make the expression of one of these men that of determination and the other one of fatigue.

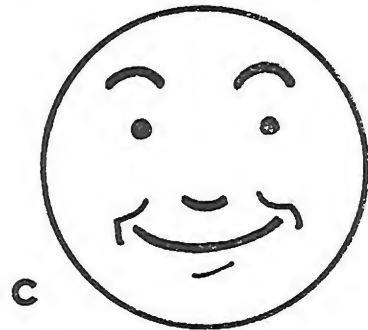
3. Draw three-quarter view of a head of a middle-aged man supposedly in deep thought. Make this head facing left and the character's right index finger on the forehead.

### NOTICE

In mailing these exercises to us, be sure that the lesson number, your name, address, and the date appear in the upper left hand corner of each of your exercises. Also include postage for their return. Proceed with the next lesson immediately.



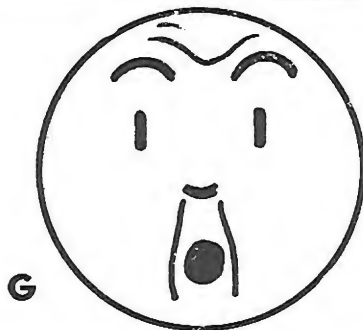
**FRIGHT**



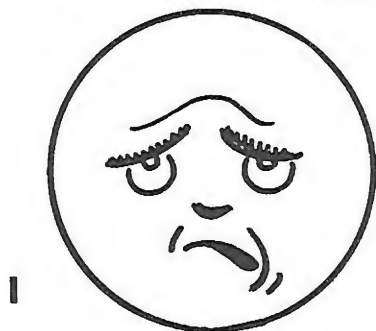
**AMUSEMENT**



**ANGER**



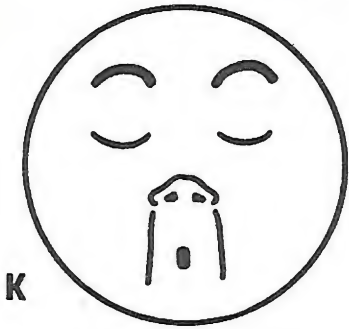
**SURPRISE**



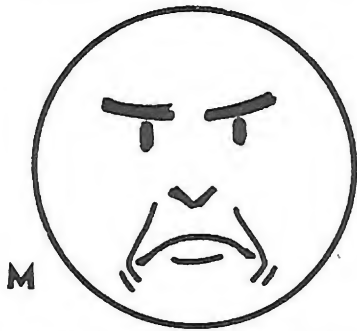
**WORRY**



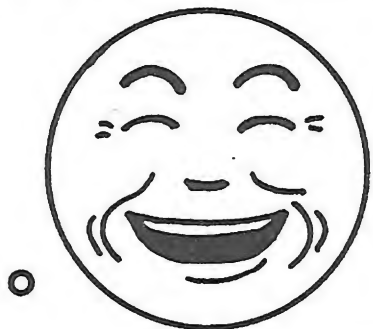




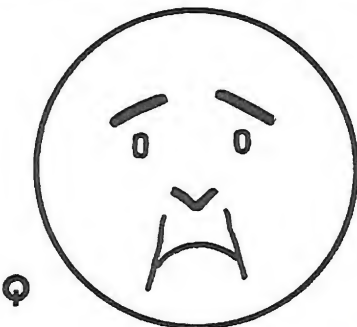
**DISDAIN**



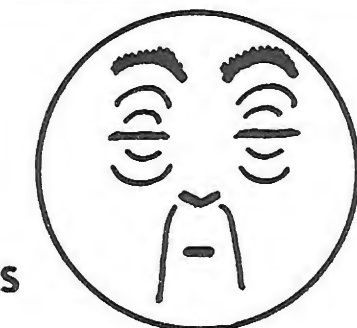
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**LAUGHTER**

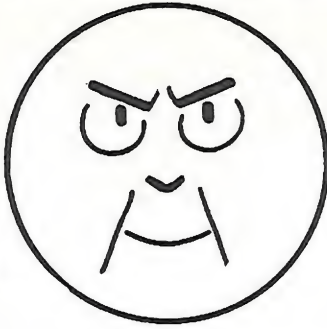



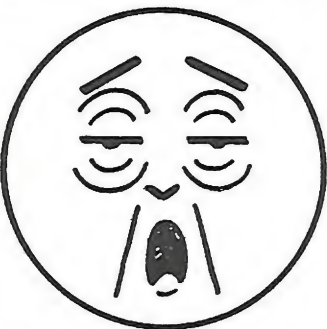
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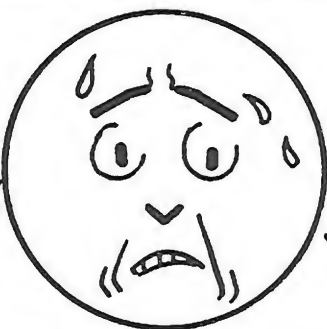





**FATIGUE**





U  **DEEP THOUGHT** V 

W  **SLEEPINESS** X 

Y  **HARD WORK** Z 

A A  **DETERMINATION** B B 

C C  **WEEPING** D D 

# *Cartoonists Exchange*

## **COURSE IN CARTOONING**



### LESSON No. 3

#### FEATURES OF THE HEAD

In the first two lessons you used heads in the cartoon charts as models for your drawings. This was done so that your entire attention would be concentrated on posing the Marionette and obtaining action in your figures — the first important requisite to successful cartooning. What you did learn about the structure of the head was based on realism. As we have mentioned before, the construction of all humans is fundamentally alike. Cartoons are merely exaggerations of features and characteristics peculiar to individuals.

We are now going to place almost our entire emphasis upon cartoon characters and cartoon features. That's why you will find the scores of cartoon drawings in the accompanying charts. In studying cartoon characters and cartoon features do not forget your Marionette. Remember he is the basis of this entire course. The instructions are all built around him.

Don't forget that which you have learned in the first two lessons. Merely add the knowledge that you will obtain from each lesson to that which you already have so you will have a complete knowledge of the fundamentals of cartooning and will be able to draw cartoons from memory.

Now we are going into a thorough, detailed study of every feature of the human head. Refer to Chart No. 1 of Lesson 3. Notice the large head in the top center. Half of it shows the skeleton form beneath the skin. From time to time, in explaining the features of the face, we are going to call your attention to certain characteristics of these features which you will be able to account for by observing this skeleton form. Cartoon heads naturally will be based on exaggeration of this form. For example, the jaw in the realistic head is movable. Sometimes it is protruding and sometimes it is receding. In drawing a cartoon chin you merely exaggerate the peculiarity and never forget that fundamentally, although exaggerated, it is still a movable lower portion of a head.

Figures C and D on Chart No. 1 explain simply the various important divisions of the human head. If we tried now to give you more measurements than those indicated we might confuse you with unimportant detail. That's why you will see only the four important divisions of the normal human head, which you should remember easily. For your purpose this is all the information you need at present.

Half of the distance from the top of the head to the bottom of the chin marks the eye line. Half of this distance will give you the line of the mouth. One-third the distance from the mouth to the eye line marks the bottom of the nose. These are the exact measurements and proportion. Keep Chart No. 1 in front of you while reading this. It is a good thing to learn these measurements but for cartooning you exaggerate these proportions. We have given them to you only so you will have a foundation upon which to build.

No time, effort, or expense has been spared to delineate for you the various types of facial features from all angles. Scores of drawings have been made. No other course in art or cartooning gives you so many charts to impress this important part of cartoon instruction on your mind. Each one of these drawings was made with the distinct purpose of showing you how the various combinations composing any one feature will look from almost any possible angle. Study each drawing carefully and draw from memory many of the small sketches. In this way you will learn to draw features of the face easily and correctly from memory.

Do not for a moment think that this procedure is unnecessary or unimportant. As times goes on, you will become more efficient in cartooning and you will want to draw your figures from unusual angles. Then you will appreciate these charts tremendously.

## THE EYES

The eye is the most expressive feature of the face. The character must laugh with his eyes as well as his mouth to achieve proper effect. It is of utmost importance to draw the eyes in a cartoon to express the various feelings of the character. Therefore, the examples on Chart No. 2 of Lesson 3 should be carefully studied. Although we have constructed a complete lesson on "Facial Expression," we are mentioning only the position of the eyes in relation to the head in this lesson. Later we shall tell you how to obtain expression by means of changing slightly the structure of the eye.

Eyes are of infinite variety. Some are large and round, some are small and half closed, some are dreamy, some twinkle with sharp glances. The clever cartoonist realizes these qualities in eyes and uses them to his advantage. Eyes of children may seem very large and should be drawn in this manner because the eye of a child is almost as large as that of an adult.

Think of the eye as having two parts: (1) The movable eye proper; (2) The immovable surrounding.

On Chart No. 1 of Lesson 3, Figure A, you see the left eye of a human being enlarged. Beneath it you will notice a simple diagram which indicates construction. The eye in reality is of an oblong almond shape with a circle in the center. This movable shape is set in an immovable oval surrounding. Remember that only the eye and the lid move. The forehead, nose, and cheek bones which form the immovable setting for this feature act only as a socket. When a person becomes old this socket is very noticeable.

The cartoon student sometimes has difficulty in placing the eye correctly. In such a case the following rule will be helpful. Eyes are usually an eye's width apart. Another difficulty that the student sometimes encounters is that of focusing the eyes in the desired direction. The best method for obtaining this result is indicated on Chart No. 2, in the three diagrams, in the lower left hand corner.

These diagrams show how the eye may be focused from an upward right direction to a downward left direction by merely changing the position of the black spot on the white circle. The spot is always nearest the point upon which the eye is focused. If the focal point is upward and to the right, naturally the dot will be in the farthestmost upper right hand part of the white circle. Remember to draw both eyes with equal care and be sure to have both eyes looking in the same direction. The only time you might want to depart from this rule will be when you are trying to achieve a humorous effect by drawing cross eyes.

Now observe the parts of the eye. With Chart No. 1 of Lesson 3, Figure A in front of you, compare the features of your eye to the enlarged drawing of a human eye shown. The colored circle in the white part of your eye is known as the iris. Within this colored circle is the smaller pupil. Both the iris and the pupil are dark and are represented as a black spot in a cartoon eye. Notice the reflection of the highlight in your eye. In the same way a reflection on a cartoon eye will keep it from becoming a dull, flat spot. Notice, in Figures A and B on Chart No. 2, how the small wedge-shaped highlight adds sparkle to the eye.

Now that you have Chart No. 2 in front of you and you have observed quite carefully Figures A and B, study the remaining drawings which represent various types of eyes that you can use in your work of drawing cartoon heads. Figures K and L are the front and side views of an eye winking. In drawing this expression don't forget the tiny wrinkles on the outer edge.

Not much needs to be said about the lids of the eye with the exception that the lower lid is usually stable, although it may be wrinkled and lifted slightly inward. It is the upper lid that moves. The lids themselves may be thick or thin, although the upper lid is the thicker of the two. Accordingly, you will draw the

upper lid with a heavier line than the lower lid, because it casts a shadow and also because the lashes on the upper lid tend to make it appear heavier. Often you can dispense with the lower line entirely, especially in drawing cartoons. See Figures E and F. Notice how faint the lower lid has been drawn in comparison to the weight of the upper. On Chart 1, Figures E through J, are shown six drawings of various positions of realistic eyes. At the present time you have no particular need for these angles, but sometime in the future you will probably want to refer to them. Notice the thickness of the upper lid, how noticeable it is when the head is turned upward.

The eye brows are a very important factor in expressing moods. They may be level or sloping, short or long, bushy or thin, narrow or wide, straight or arched. All these variations are at your command to make your cartoon character assume any expression. At the present time we shall study them only that we may understand their structure. Study Figures M to T on Chart No. 2. Notice that the brows are slightly heavier at the base. (That's the point nearest the bridge of the nose.) Observe that the same general direction is followed whether the head is facing down, sideways, or up.

In speaking of the brows, one usually thinks of eyelashes as well. The lashes project from the margin of the eyelids. They, as do the eyebrows, vary with particular types. For instance, a woman's lashes are usually more prominent and tend to make her better looking than a man's. A point to remember, however, in drawing lashes, is to draw them sparingly. If you do not use this precaution your drawing may become overdone.

It would be helpful for you to stand in front of a mirror and study your own eyes. See what happens when you look up toward the ceiling or when you look down at your feet. Notice how the pupil moves in the direction that the eye is focused. After you have studied the action of the eye open, wink. Observe how the upper lid closes and the lower moves slightly to meet it. Then refer back to the charts and see how they carry out the movements of the eye.

#### ADDITIONAL DETAILS

If you wish to add eye glasses to your cartoon characters it is well to indicate a touch of highlight on the rim and also a few lines to suggest reflection in the glass. (See Chart No. 5 and Chart No. 6 of Lesson No. 4.) This will add snap to your drawing.

#### MOUTH

Like the eye, the mouth is capable of great movement, and is an important factor in the facial expression. The shape of the mouth is controlled by the shape of the lower jaw and chin. Cartoon characters usually have a receding chin, a

protruding chin, or normal chin. You may see examples of these types on Chart No. 3 of Lesson 3. You will notice how looking at the particular types from different angles affects their appearance. The normal chin may be represented by the laughing type; that is, the bottom jaw lines up with the upper.

The chin may be one of four different types. It may be pointed, flat, elongated, or, as in the fat person, double. You may see examples of the pointed chin in the "I"-shape head on Chart No. 5 of Lesson 4. The flat chin may be seen on the square type head, Chart No. 4, Lesson No. 4. The double chin is observed on the oval shaped head, Chart No. 3, Lesson No. 4. An elongated chin of the Protruding type is seen in Figure A, Chart No. 3 of Lesson 3, under "Protruding".

Lips may be divided into three classes: The straight, thin type; the curved, Cupid bow type; and the pouting, bulging type. A great deal of character may be displayed by a simple bulge or turn of the lips. You might remember that the lower lip does not move as much as the upper. The lips in the normal type are thickest in the middle and tapered at the corners. Refer to your Chart No. 2 of Lesson 3, and see how the lips may be easily drawn by the letter "M" for the upper and a short, flat "U" for the lower.

We want to caution you in regard to drawing lips on cartoon characters. Never make them too noticeable, for they will detract from an otherwise well drawn face if they are too prominent themselves. The space between the upper lip and the nose on the realistic head is concave.

Now we will give you some pointers on the mouth as a whole. The expression of the mouth is usually caused by the movement of the lips and the pillars of the mouth. Supposing we consider the mouth as an oval cavity, surrounded on each side by muscle. Supposing we term these two muscles "pillars". When the mouth widens, naturally these two lines will spread apart. The lines usually run from the base of the nostril past the corners of the mouth and a little below. Chart No. 3, Figures A to F, in the laugh, A to F in the scowl, and A to F in the yawn are fine examples of this feature. Notice how in the laugh, regardless of the angle, these lines are noticeable. Notice how in the scowl and in the yawn they help to express the movement of the mouth. If you were to remove these lines the impression would be lessened. It is usually best, when showing an open mouth, to make the cavity black. This will make your drawing snappy. If you wish, you may indicate the teeth showing. Unless you want to make the drawing humorous by accentuating the size of the teeth, do not indicate each individual tooth by means of an outline. Rather make the teeth one solid white strip.

#### THE EARS

This is a feature that the amateur usually forgets. It is not a difficult feature to remember but it is often neglected because of the feeling that it isn't important. Although it does not have a great deal to do with

expression, it does help complete the unity of the head. The most important point to remember is in placing this feature on the side of the head. That is, the lower part of the ear is nearer to the front of the face than the upper, and usually within the top and bottom distance of the nose, extended to the side of the head. For example, refer to any of the charts in Lesson No. 4. If you were to extend lines from the top of the nose and the bottom of the nose straight across, they would probably come near indicating the height of the ear.

For the sake of convenience, we divide the ears into two parts. One is the contour, which may be indicated by a "C" when the ear happens to be a right ear on profile, and the other ear by a reversed "S". The position of these two letters, of course, is changed when the opposite ear is wanted. This procedure is clearly indicated on Chart No. 2 of Lesson 3. The ear from the back is like a cup with an extra large lip.

Although there are many types of ears, which include protruding, cauliflower, round, or long types, the general instruction is the same. A word may be said as to the type of ear best suited to particular characters. Naturally, one would expect a cauliflower ear, which is a small bunched ear, on a prize fighter. A woman would probably have a small, dainty ear, whereas an old man would probably have a large, noticeable ear. You may choose any type that you believe will help you achieve the character you want.

## NOSE

The variety of noses which can be drawn is almost endless. Cartoon characters derive a great portion of their individuality from the shape of the nose. It can be drawn to help indicate the type of personality you want to give your character. There are male noses and female noses--noses for young and noses for old--noses that flatter people and noses that make them look grotesque. You can draw them all once you learn the simple fundamentals.

In drawing the nose, bear in mind the three parts composing it. They consist of the bridge, the tip, and the nostrils. The bridge is that part which extends from the brow to a little above the tip of the nose where it joins the tip. The tip, of course, is the end of the nose. The nostrils are directly below the tip. Noses differ because of a variation of these parts.

Try this simple experiment to prove how easily a nose can be changed by varying just one part. Refer to Chart No. 2 of Lesson 3 as a guide and draw two noses. Make the bridges and ends identical, but place large expanded nostrils on one. Place small contracted nostrils on the other. Notice how different they are merely because of the change in nostrils. This indicates how you can change the nose to suit the individuality of your character.



With this knowledge you can draw countless different types of noses, but there is still one other important point to take into consideration. That is the angle of the nose. Notice the many angles of the six noses in Chart No. 4 and Chart No. 5 of Lesson 3. These noses are all composed of the same three fundamental parts we have discussed. But look at the variety of positions. Almost every type of nostril, end or bridge has been included in some way among these types so that you, in drawing your own cartoon characters, will have sufficient reference material to determine how to draw the shape of the nose from any angle.

We shall now carefully explain one type of these six noses so that you will understand the others. For this purpose we will take the thin, Concave nose as our example. On Chart No. 5 of Lesson 3, Figure E represents the front view of a long nostril, short bridge, narrow tip nose. Figure G and H show the profile views, left and right, respectively. Figures D and E show the  $\frac{3}{4}$  view of left and right, respectively. The reason that you do not see the opposite nostril in each one of these two drawings is that you are unable, in a nose so long and so narrow, to see the other side even in a  $\frac{3}{4}$  view. Figures B and C show you the  $\frac{3}{4}$  view, left and right, respectively, looking down. Figures I and J show you the left and right  $\frac{3}{4}$  views, respectively, looking up at the nose. Figure A is a direct view down upon this type of nose, and Figure K is a direct view up. Study the five remaining types to establish in your own mind the possible variations that occur from changing the different parts of the nose.

We have included in this lesson a drawing of a realistic nose to show you that the rule for drawing cartoon noses has been derived from the structure of the model human nose. Directly beneath the outline drawing on Chart No. 2 of Lesson 3, you see the letters "U" and "C". The nose from the front may be easily remembered and indicated by making a long "U" for the bridge and the end, and the "C's" to represent the nostrils. From the side, the letter "L" (sometimes reversed for the nose pointing left) forms the structure for the contour. The nostril may be indicated by a small triangle.

We have given you the structure of the nose and some possible variations. Usually the nose cannot express a great deal of emotion but some few changes help it to attain some expression. For instance, when the nostrils are expanded the character seems to be breathing deeply. In anger the nostrils are also expanded. On the other hand, the effect of snobbishness, and sometimes the expression of distaste, may be shown by contracted nostrils.

#### PLACING THE NOSE

Here are a couple of points to observe about placing the nose.

1. Always center the nose between the eyes and directly above the center of the mouth. Sometimes, to achieve a humorous effect, you may depart from this rule, but usually this liberty should be taken sparingly.

2. The nose may be moved up and down in front of the face to achieve a humorous appearance. By moving the nose up, you may show an exaggerated upper lip. By moving it down, the reverse is true.

#### EXERCISE IN DRAWING FEATURES

Select three noses from Chart No. 4 and three noses from Chart No. 5 of Lesson 3 and draw them. Make each drawing represent a different angle. As an example you might take Figure G, large nostril; Figure B, flat type; Figure K, hook type; Figure H, fleshy type; Figure C, large bridge type; Figure I, thin, concave type. After you have completed these sketches, try to draw as many different types from different angles as you can.

Draw at least one example from each type of mouth shown on Chart No. 3 of Lesson 3. Each drawing should represent a different angle. If you find time, make several drawings from each type. The more of these sketches you make, the more familiar you will become with the facial features. When you feel that you can remember the structure of the mouth reasonably well, put the charts away and try to draw a few from memory. Practice the same procedure on the ears and the eyes.

#### LESSON ASSIGNMENT

The following sketches are to be mailed to the Cartoonists' Exchange for personal criticism and helpful suggestions. Be sure to enclose return postage in submitting these sketches.

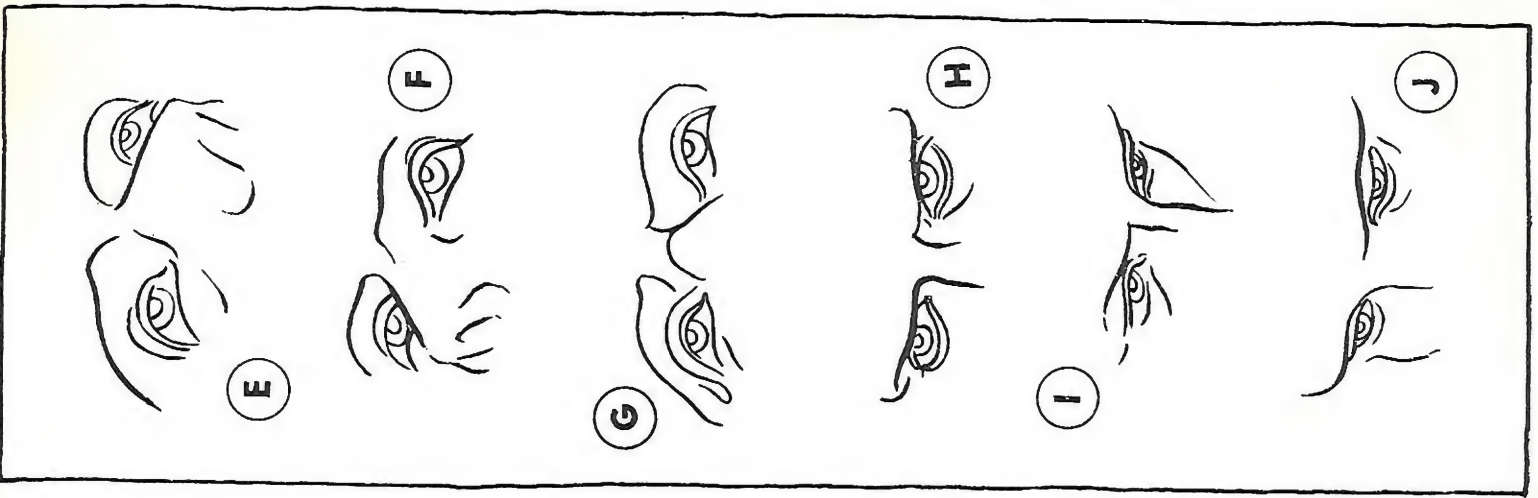
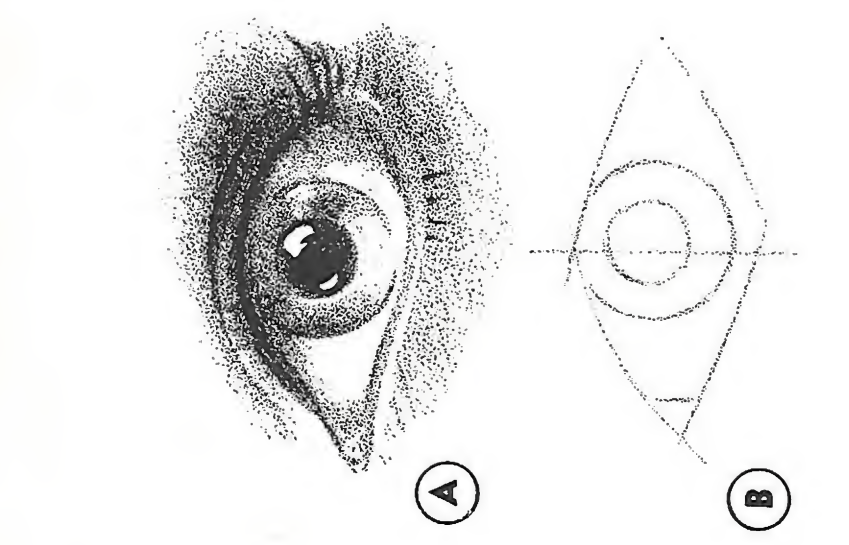
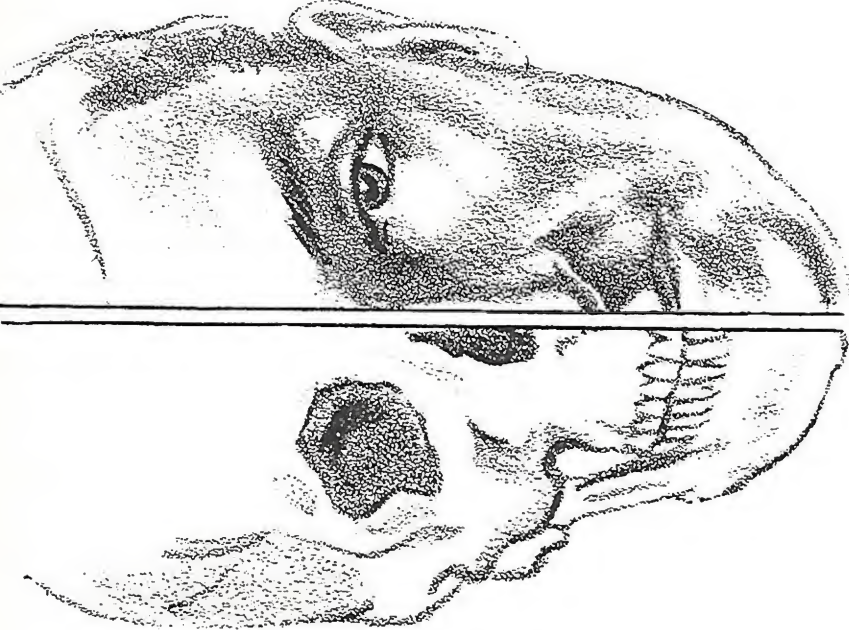
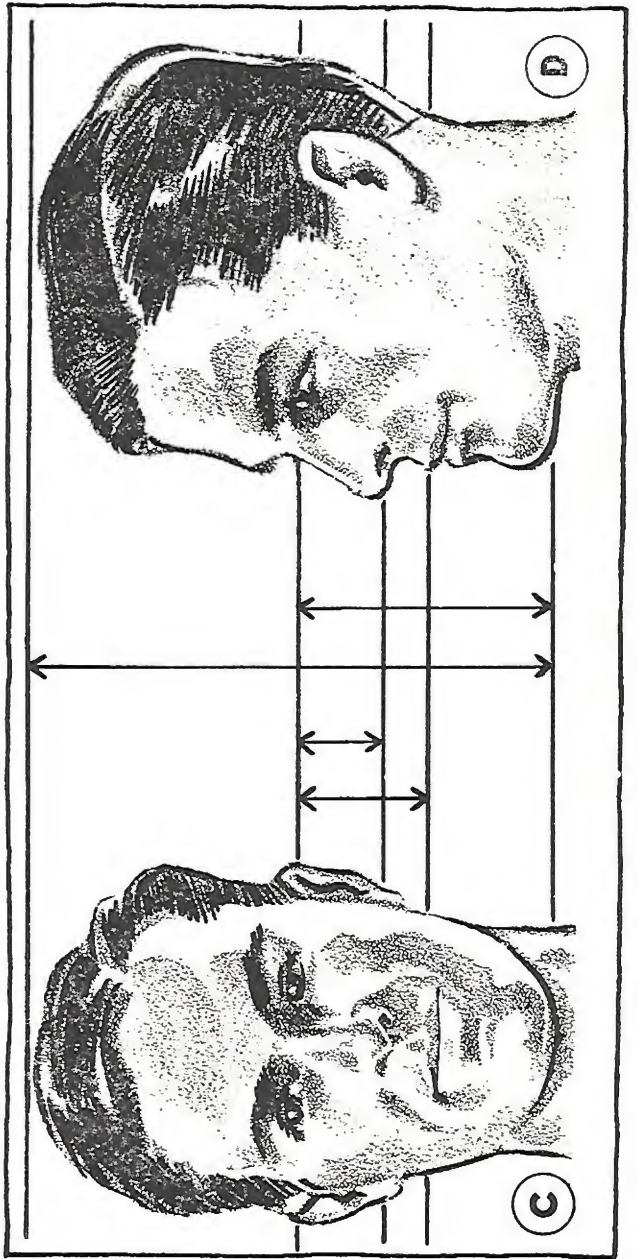
Submit them promptly and make them represent the best of your ability.

1. Draw a front view of a nose with a short bridge, thin, sharp tip, and expanded nostril.
2. Draw a  $\frac{3}{4}$  view facing right, of a large bridged nose with fleshy round tip and flat, expanded nostrils.
3. Draw a  $\frac{3}{4}$  view facing left, of a flat, nose with pointed tip, looking up at it.
4. Draw a mouth laughing, with a receding chin and long upper lip. Make this a profile view facing right.
5. Draw a small round mouth with protruding chin, open wide, from the front view.
6. Draw a large, open mouth,  $\frac{3}{4}$  view facing left, with bulging lower lip.
7. Draw a front view of a pair of large open eyes, looking toward the upper left.

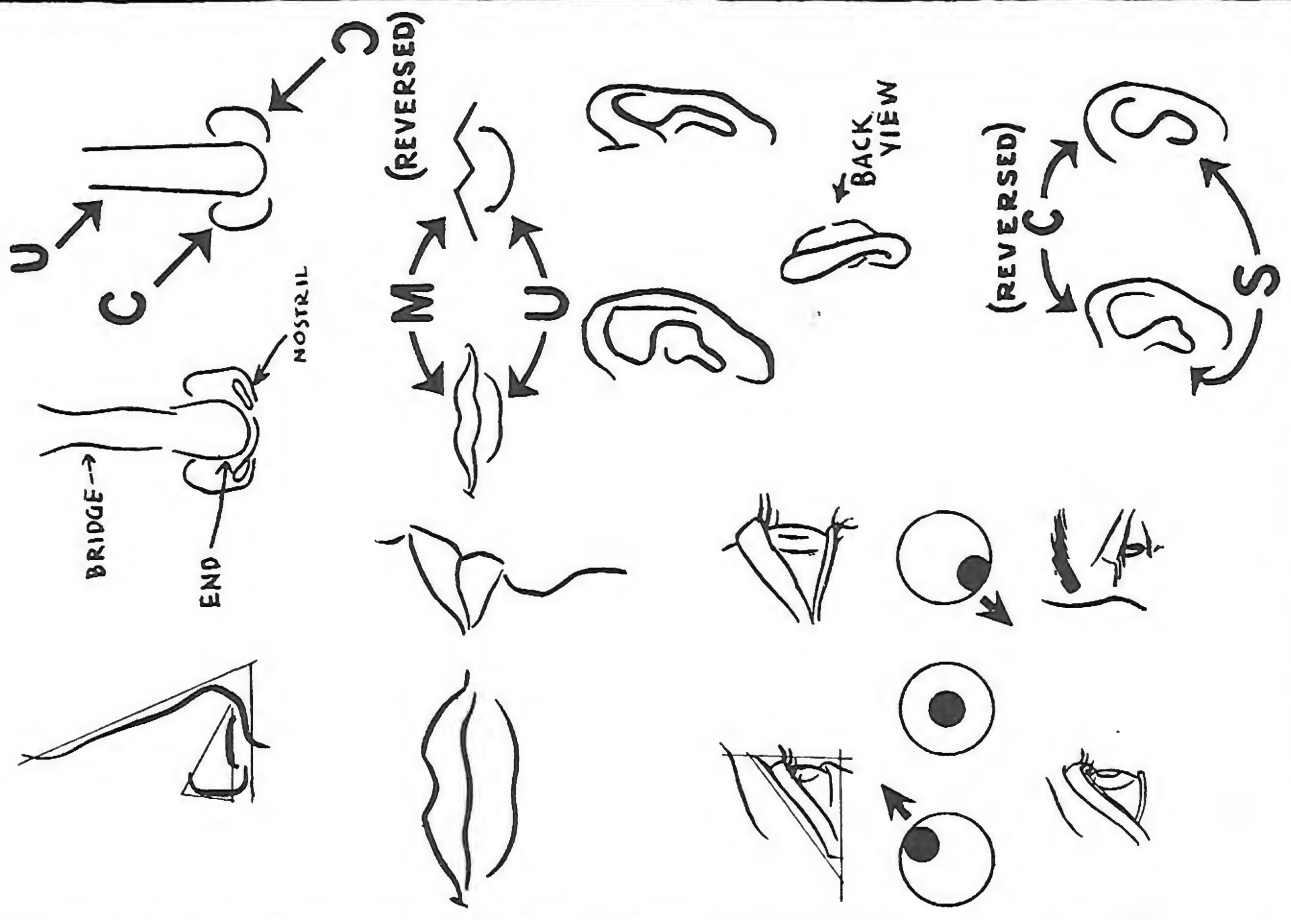
8. Draw a front view of a pair of eyes, one winking.
9. Draw a  $\frac{3}{4}$  view facing right, of drowsy, half closed eyes.
10. Draw from memory a  $\frac{3}{4}$  view of a small round ear.

#### IMPORTANT NOTICE

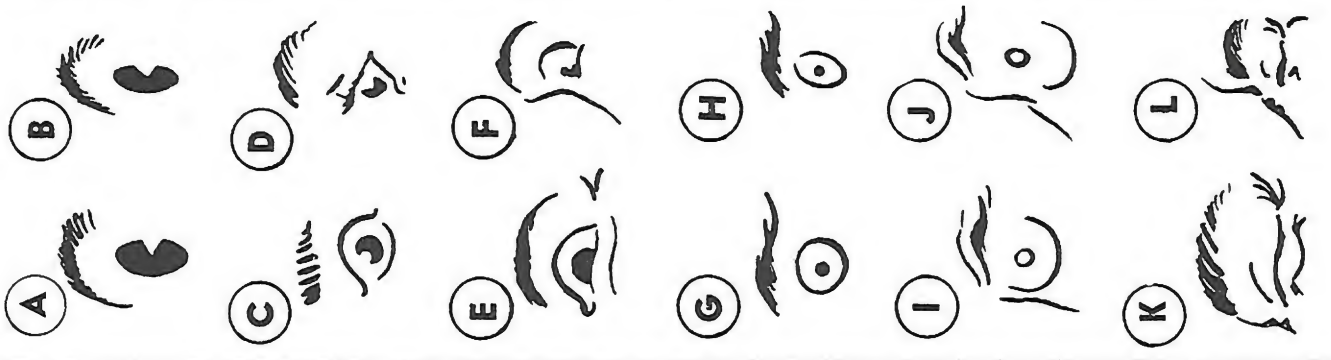
In mailing these assignments to us, be sure that the lesson number, your name, address, and the date appear in the upper left hand corner of each of your assignments. Also include postage for their return. Proceed with the next lesson immediately.



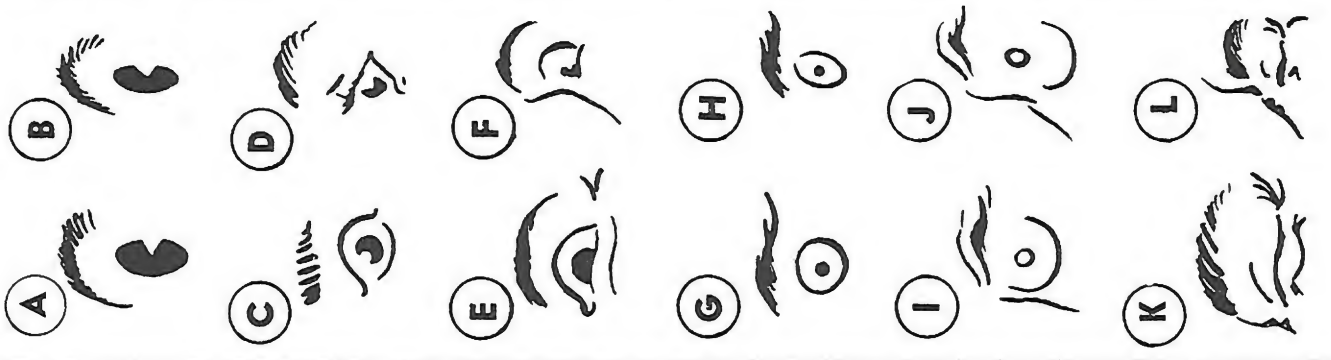
# REALISTIC FEATURES



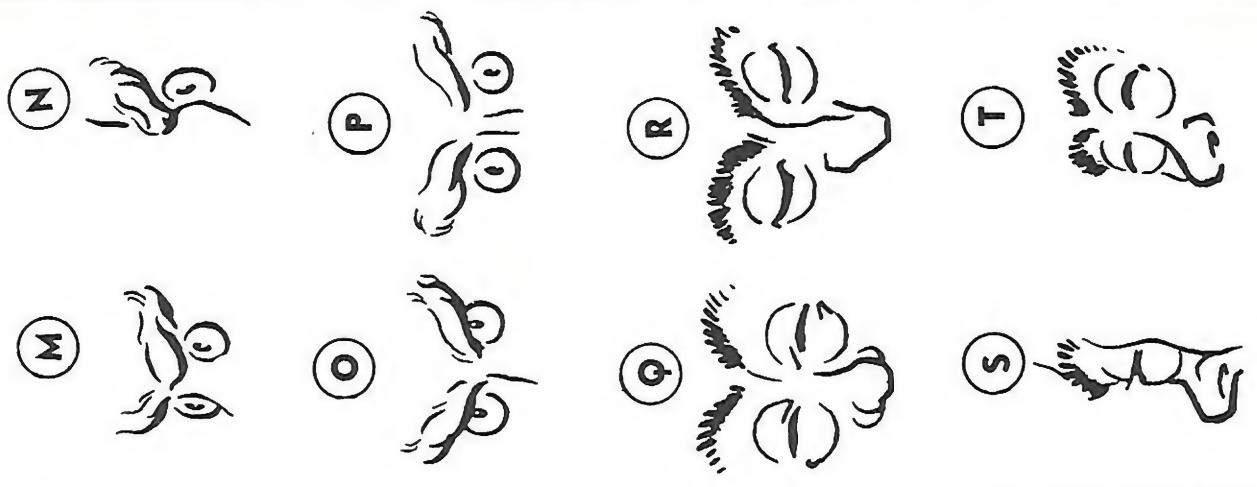
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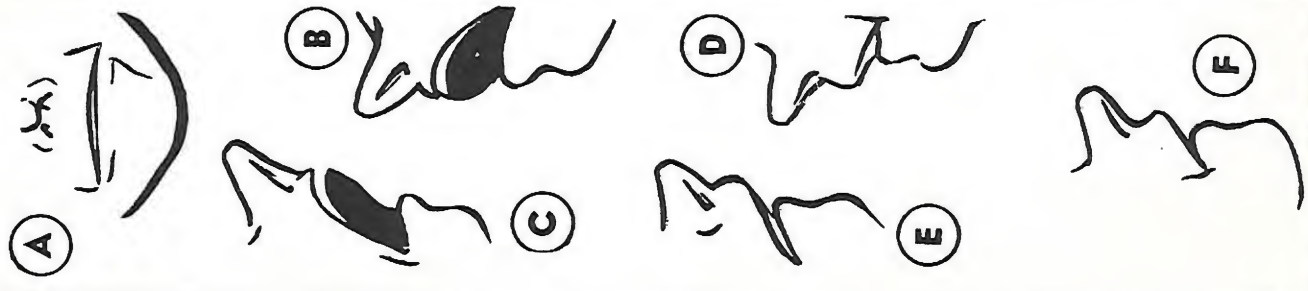
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# EYEBROWS



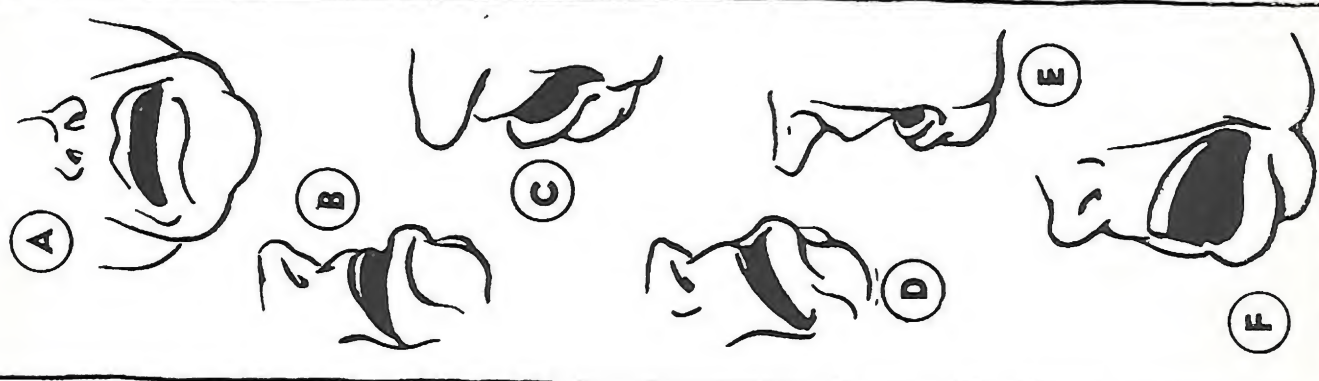
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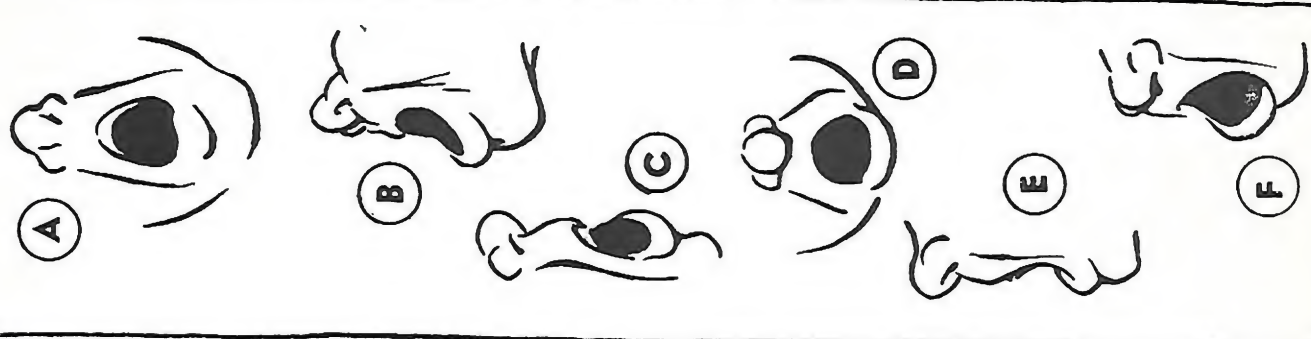
**LAUGH**



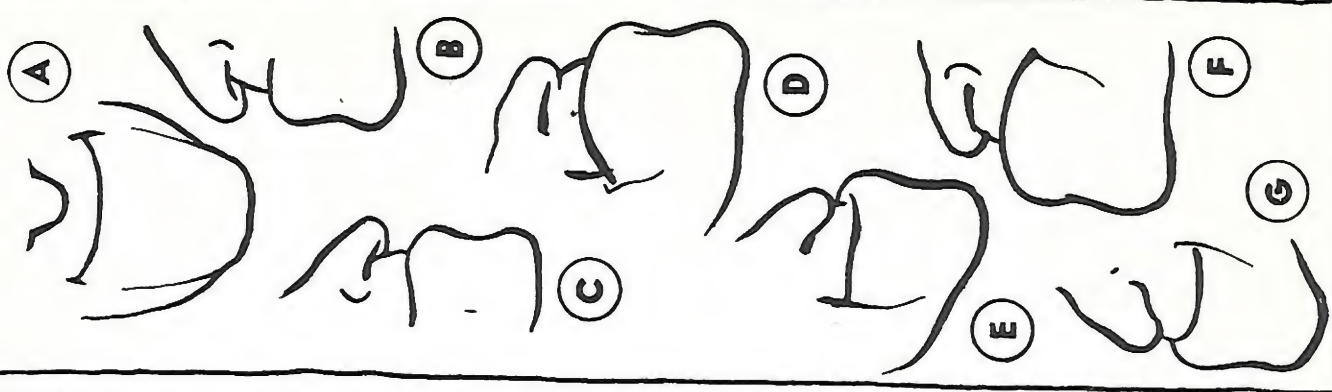
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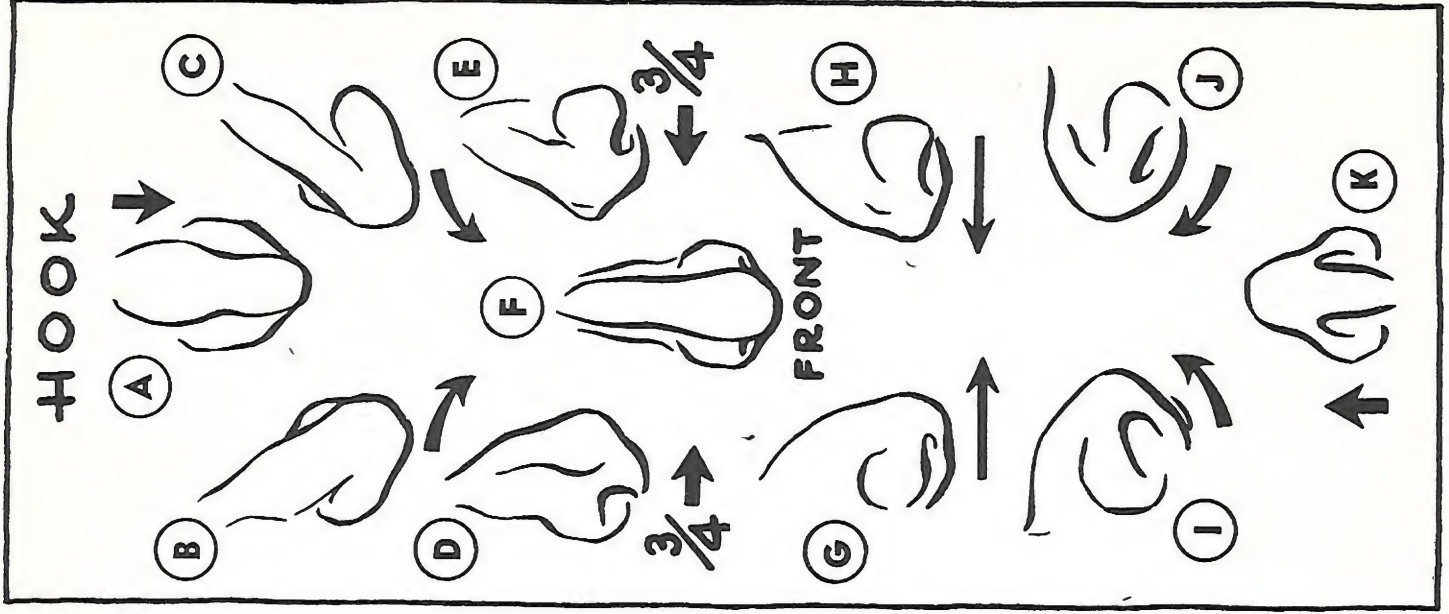
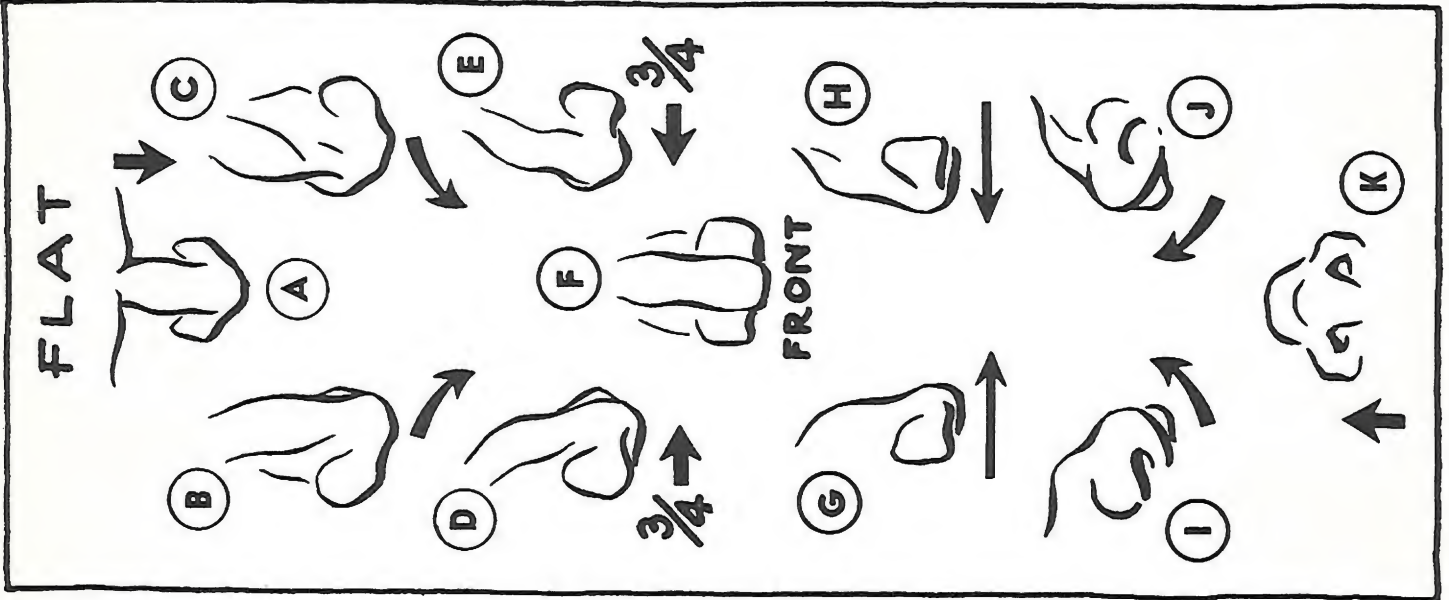
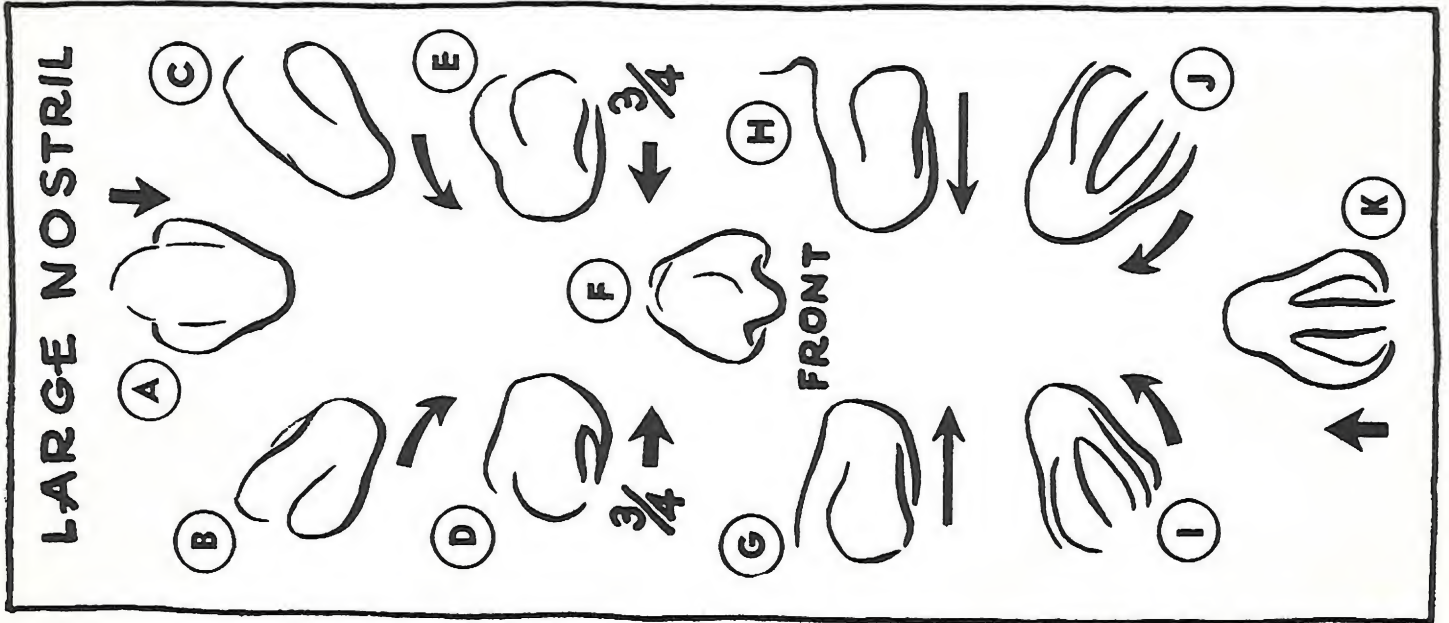


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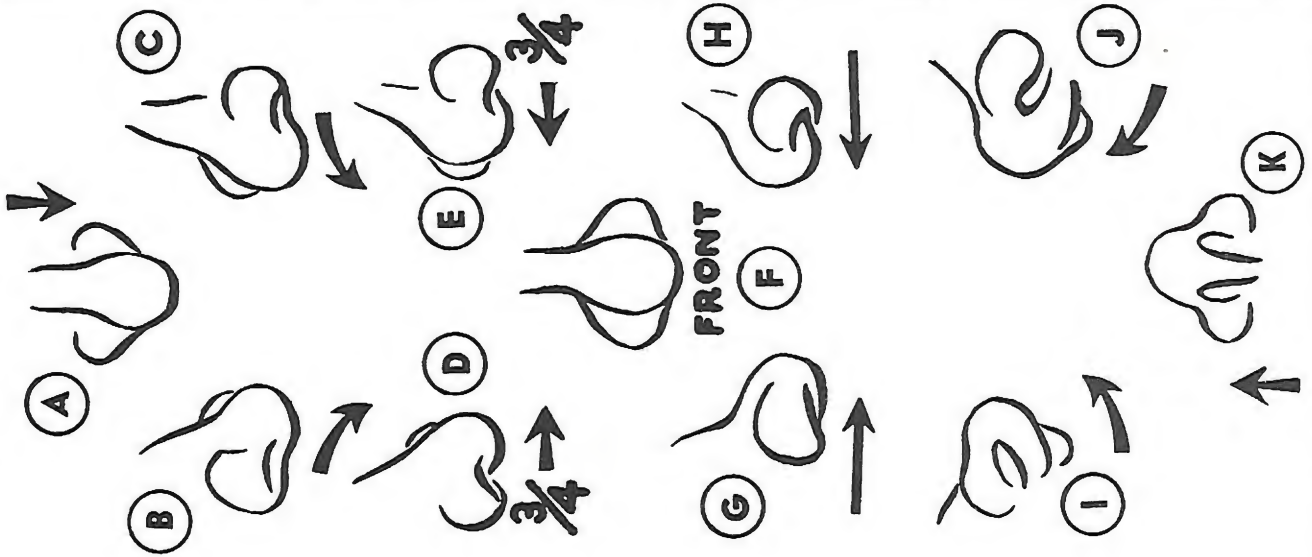


**PROTRUDING**

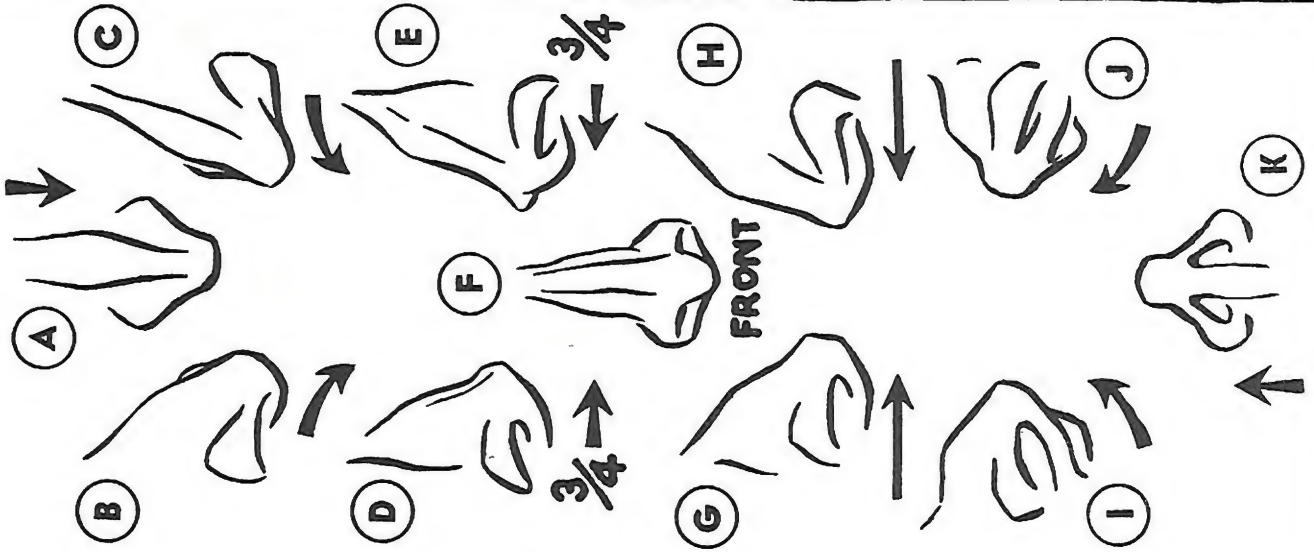




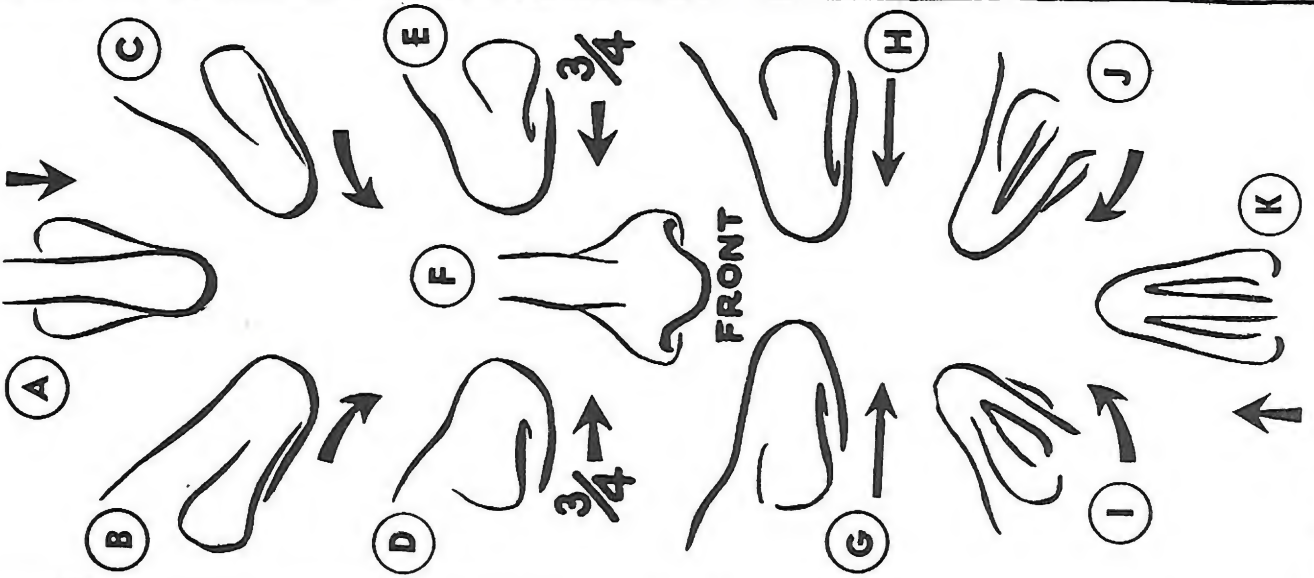
**FLESHY**



**LARGE BRIDGE**



**THIN CONCAVE**





# *Cartoonists Exchange*

## **COURSE IN CARTOONING**



### LESSON NO. 4

#### DRAWING THE HEAD

Heretofore, in nearly all methods of instruction, head drawing instructions have employed the oval or egg shape for outlining the head. This particular method has its disadvantages. In the profile view this method is unsatisfactory because it doesn't truly represent the greater width of the upper portion when the head is turned sideways. Another limitation of this method is that it causes all drawings of heads to fit into this one restricted shape, making most of them alike and causing the construction of heads from unusual angles to become an exceedingly difficult job because of the hazy structural lines of an oval.

The two-circle method which we offer has been originated in order to correct the difficulties encountered by the old method. The side view becomes much easier for the student because of the simple rules governing the size of the upper circle in the head. You can always obtain more variety in head shapes because the circles may vary in size, thus changing the proportions of the head. Often the appearance of the head may be changed by merely varying the distance between the two circles. Constructing heads from unusual angles becomes more simple because of the ease with which this method lends itself to shifting the circles to accommodate any position.

Lesson No. 3 taught you the features of the head, where to place them. You learned the parts of the nose, where the nose should be placed on the face, how to create any particular type of nose by combining the three parts. You learned the parts of the eye, how to obtain direction of view, how to add sparkle to the eye by making a highlight and how to use eyebrows and eyelashes. You were told how to construct a mouth and chin--including the wrinkles at the side of the mouth which are so important. You should remember the simple construction of the cartoon ear and about where to place it on the head. Now that you have learned where to place the features of the head, how they appear from different angles, you should not have any difficulty in drawing the head through using the two-circle method.

You remember in your first lesson we spoke about the construction of the head with circles. We will review these instructions briefly just to refresh your memory. Every head may be constructed with two circles as a foundation. In the normal human head the size of the lower circle always remains the same, regardless of the

position. The upper varies in size, being smallest in the direct front view and increasing in diameter as the head turns sideways. The upper circle reaches its maximum diameter when the extreme profile is drawn.

You can see that this circle rule applies to all cartoons by looking at the heads shown on the charts. Sometimes the circles are drawn closer together to give an impression of a round face; sometimes for the purpose of exaggeration, the lower circle is made larger as in the "A" type. Regardless of how the position of the circles may vary, the two-circle rule always applies.

In this fourth lesson, we are going to show you how the five different types of heads—"A", "V", "O", "I", and "Square" types—are constructed from every angle, but before doing so, we want to discuss the normal woman's head. Although we have devoted an entire lesson to this subject of drawing women, (pretty, homely, young, and old) we believe just a bit of instruction is necessary at this point.

The woman's head, as shown on Chart No. 1 of Lesson 4, Figure X, has been constructed with a large circle for the top and a smaller circle for the lower portion. The steps in creating the face are as follows:

1. Indicate two almond shaped eyes, an eye's width apart. Place them on the eye line, which is half the distance from the top of the head to the bottom of the chin.
2. Place the mouth (approximately one-half the distance from the eye to the chin). Indicate the lips (M and U). A couple of lines drawn lightly from the bottom lip down indicate the boundaries of the chin. We want to caution you here not to draw the "mouth pillars" (wrinkles at corners of the mouth) too noticeable, because this makes the woman appear old.
3. The hair line extends beyond the large upper circle and is limited on the forehead by the rectangle drawn with the eyebrows as a base. Do not draw too heavily. Subdue the nose and wrinkles. The eyes and brows should be emphasized most and the lips should be made slightly more prominent than the nose. These precautions will make your women become more attractive.

Chart No. 1 of Lesson 4, Figures C, D, E, F, G, and H, shows the different angles of the woman's head. See how the head from any angle may be constructed by the two-circle method. In the bottom left corner, Figures C and D represent the woman's head from a  $\frac{3}{4}$  view. Notice how the side of the face which is nearest to the observer is widened, and the side which is farther becomes narrower in ratio. Figures H and G show the head leaning forward and thrown backwards. Here, too, foreshortening of part of the head that is farthest away from you creates the proper impression.

We have prepared a special lesson on Hair but we will give you just a hint on that here. Notice Figure FF on Chart No. 1 of Lesson 4. See how the hair has

been drawn. An important factor in drawing hair is to draw the lines in the same direction that the person would brush the hair.

Now we will give you several hints on placing the hat on the head. Always draw the head first. Then locate the brim line. See the dotted lines on Figures A and B, Chart No. 1 of Lesson 4. The brim line is an imaginary line that begins above the brow in front of the head and extends around and downward to the back of the head a little beneath the top line of the ear. Always draw the hat to fit the head. If it is the type that fits snugly, draw the outside dimensions slightly larger than the contour of the head. Observe the hat styles in fashion books and learn to draw those which are most fashionable.

The same rules apply to men's hats. We can explain with illustrations much more vividly than with words. That is why we have given you Chart No. 7 with Lesson 4, which shows men's heads from various angles with headwear. Observe where the brim line falls on the head from the side view (See Figure A). The faint gray lines show how the head fits inside the hat. Figure J shows you the brim line for placing the cap on the head. Men's styles are much more consistent than women's. You need learn only a few types and you will have mastered this problem.

Now we come to the cartoon heads which we have divided into five distinct types. We will begin with the "A" shape (Chart No. 2, Lesson 4) which is so called because it is small at the top and heavier at the lower portion. Draw a small circle at the top and a large one for the bottom. The nose has a fleshy tip, large nostrils, and average size bridge. The head is large, the teeth are protruding and wrinkles at the corner of the mouth help the expression. The cheeks are full. The eyes are wide open with white highlights to add sparkle. The eyebrows are dark and bushy. The ears are small and round, the hair thin and parted in the middle. Observe the same rule for drawing the hair as that mentioned previously.

Next, we want to say just a few words about foreshortening. The views of the head, as shown from all angles, may be compared to a man looking up the side of a skyscraper. All the details of the side are seen but they do not look the same as if the man were a block away looking directly at the structure. So with the head, when leaning forward as in Figure B, Chart No. 2, the amount seen of the top of the head is increased. The ears are now high and above the eyebrows. The nostrils are higher than the tip of the nose. The corners of the mouth are higher than in the middle. The lower part of the face from the mouth down becomes apparently much shorter than the upper. When the head tips back, as in Figure I or Figure J, all these relationships are reversed. You look up at the undersurface of the jaw and chin and also at the undersurfaces of the lips and of the nostrils. In the foreshortening, the farther half of the face becomes narrower in ratio as the nearer half of the head widens. This ratio must be kept or the farther part of the face will look out of proportion as the tendency is to make it too broad.

We are stressing this procedure because the primary purpose of this course is to make you an unusual cartoonist, one who can do cartoons that stand out from the usual type. Your work will be outstanding when you can draw cartoons that will be a little different from the average. The big difference between a trained cartoonist and the untrained cartoonist is that the latter tends to draw all his figures and faces from the same side views.

You will notice that much of the explanation regarding heads on Chart No. 2 of Lesson 4 applies also to Charts 3, 4, 5 and 6.

We are now ready to explain the important points in regard to the various types. The "O" shape is constructed by two circles that are nearly the same size. In this type of head the chin is usually double and the character is usually a jolly one because the fat man is nearly always happy.

The square shape head is constructed in almost the same way as the "O" with the exception that the square corners are added at the top and bottom. This type of head, which is very rugged, usually fits the tough character or the hard boiled business man.

The arrows on the chart explain the various angles of the head. Study these positions and see how a different viewpoint affects any one feature. The "I" shape or long, thin type is constructed by two fairly small circles, widely spaced. (See Chart No. 5, Lesson 4.) This emphasizes the long, thin lines of the head which are typical of the bachelor or school teacher. It is easy to make this type of character seem angry or grouchy.

Notice the spectacles on this character. They have been placed low on the bridge to achieve a cartoon effect. Details like this sometimes help to make your drawing humorous.

The last of the types is the "V" shape, which is formed by combining a large upper circle and a small lower. In this particular drawing, we have made the upper lip tremendously long to achieve a cartoon effect. You may draw this type of upper lip at times to make your characters humorous.

See how the various positions of this old fellow's spectacles affect their appearance. Notice that a small, dark line has been placed under the nose in most cases to act as a sort of shadow. Applied skillfully, this detail will improve the drawing.

Now that you know the fundamental characteristics of the five types of cartoon heads you have a foundation upon which you can build any type of character. You can take part of one type and mingle it with another with satisfactory results. Do not hurry through these two lessons on features and heads, as the cartoon head is a very important part of the cartoon figure.

## HEAD EXERCISES

Select one head from each of your Lesson 4 Charts and draw them. Make each drawing represent a different angle. As an example, you might take Figure D on Chart No. 2; Figure E on Chart No. 3; Figure G on Chart No. 4; Figure F on Chart No. 5; Figure C on Chart No. 6. Also practice drawing the back of the head from Figure J, Chart No. 7. After you have practiced sufficiently, put the charts away and try to draw the heads from memory.

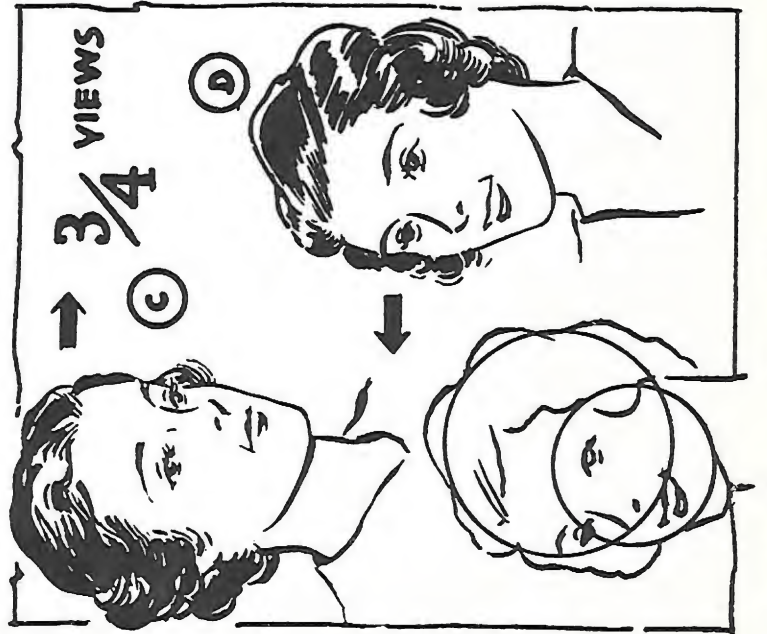
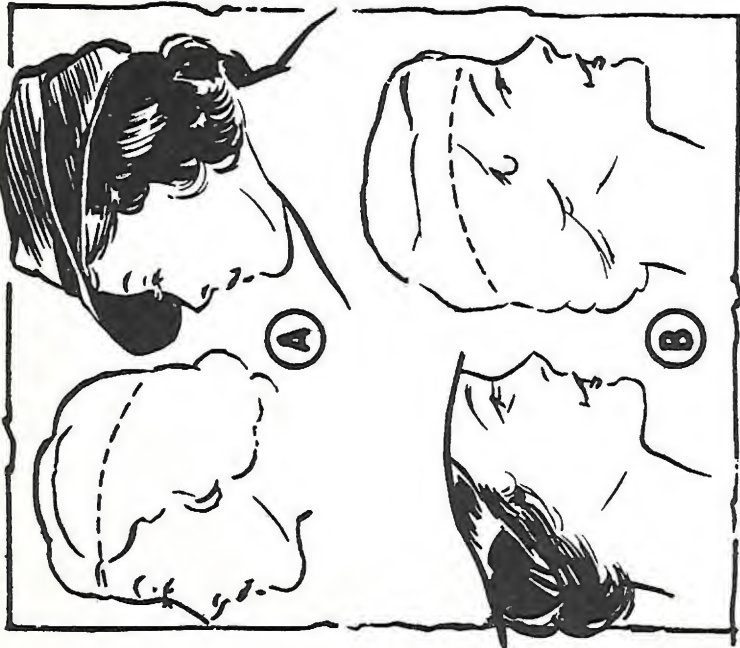
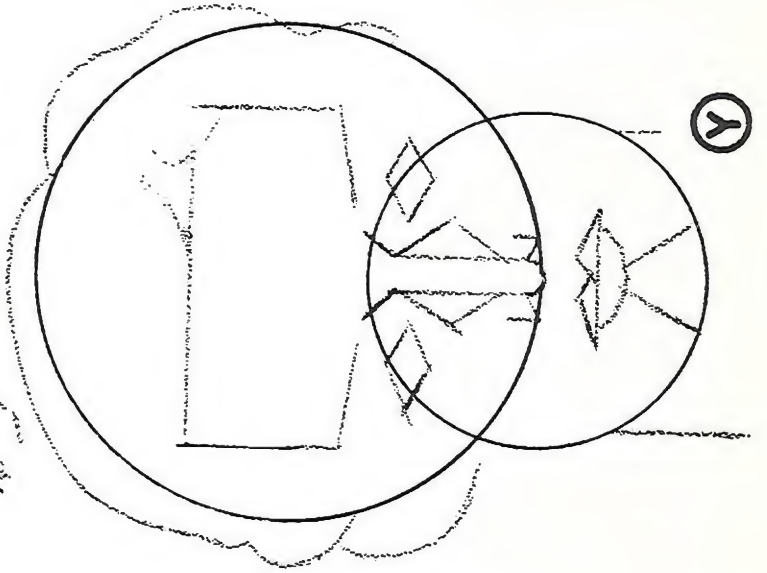
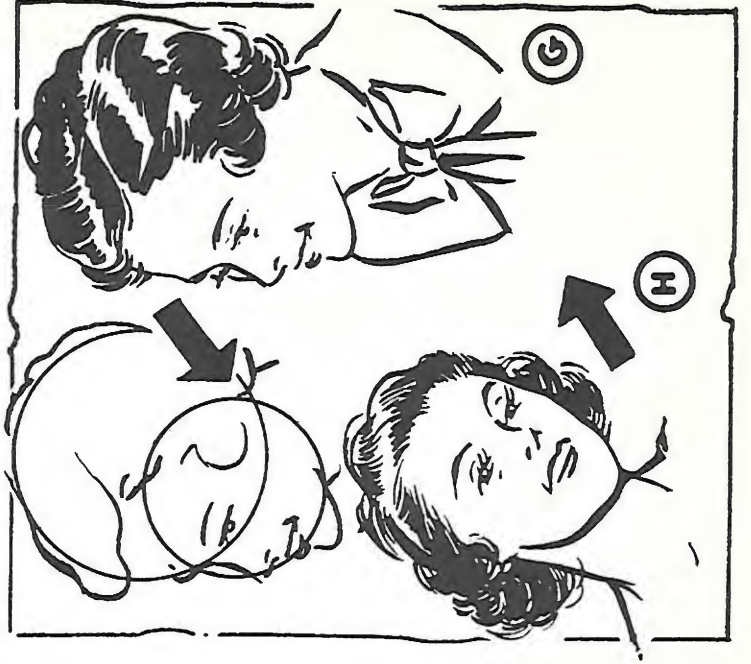
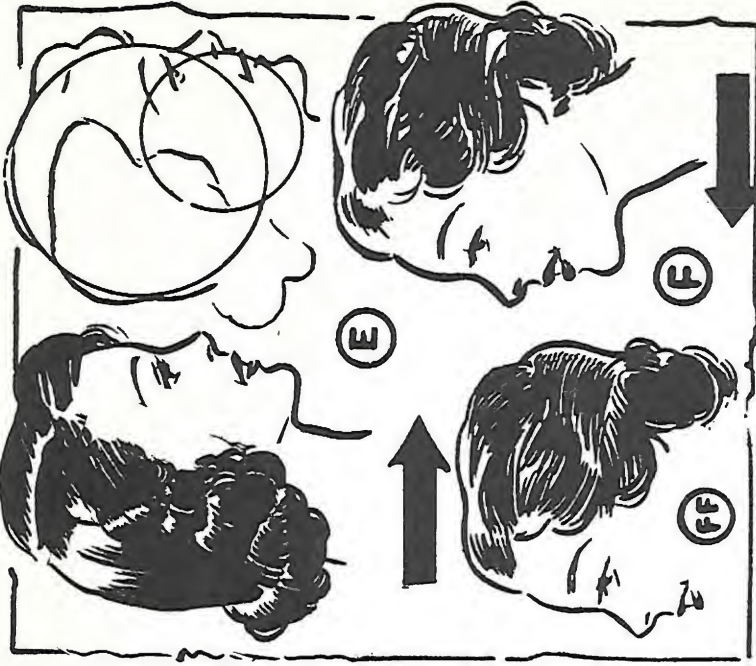
## LESSON ASSIGNMENT

The following sketches are to be made by you and mailed to the Cartoonists' Exchange for personal criticism and helpful suggestions. Be sure to enclose return postage in submitting these sketches. Submit them promptly and make them represent the best of your ability.

1. Draw a  $\frac{3}{4}$  view of an oval head, facing left. Make the nose have a long, thin bridge, pointed tip and wide nostrils. Give your character a protruding chin with a bulging lower lip. His eyes should be wide open and the hair should be black. When finished the character should resemble the business executive type as much as possible.
2. Draw a front view of an "I" shaped head with a long bridge, fleshy tipped nose--mouth in a wide open yawn--eyes closed--bushy eyebrows--straggly moustache--big ears. Have him represent a sleepy janitor.
3. Draw a  $\frac{3}{4}$  view of a "V" shaped head, looking down and to the right--dreamy eyes--small concave nose with large nostrils--receding chin and large protruding teeth--black hair. This character should represent a simpleton.
4. Draw a right profile view of a square type head with a small nose--long upper lip--bulging lower lip--receding chin--high cheek bones and small eyes--cauliflower ears--wearing a cap. Have him represent a retired boxer.
5. Draw the front view of an "A" type head, looking down, with a growling mouth--wide, expanded nostrils--long, thin bridged nose--round eyes--wrinkled eyebrows--beard on his chin. Let this character represent the grouch.

## NOTICE

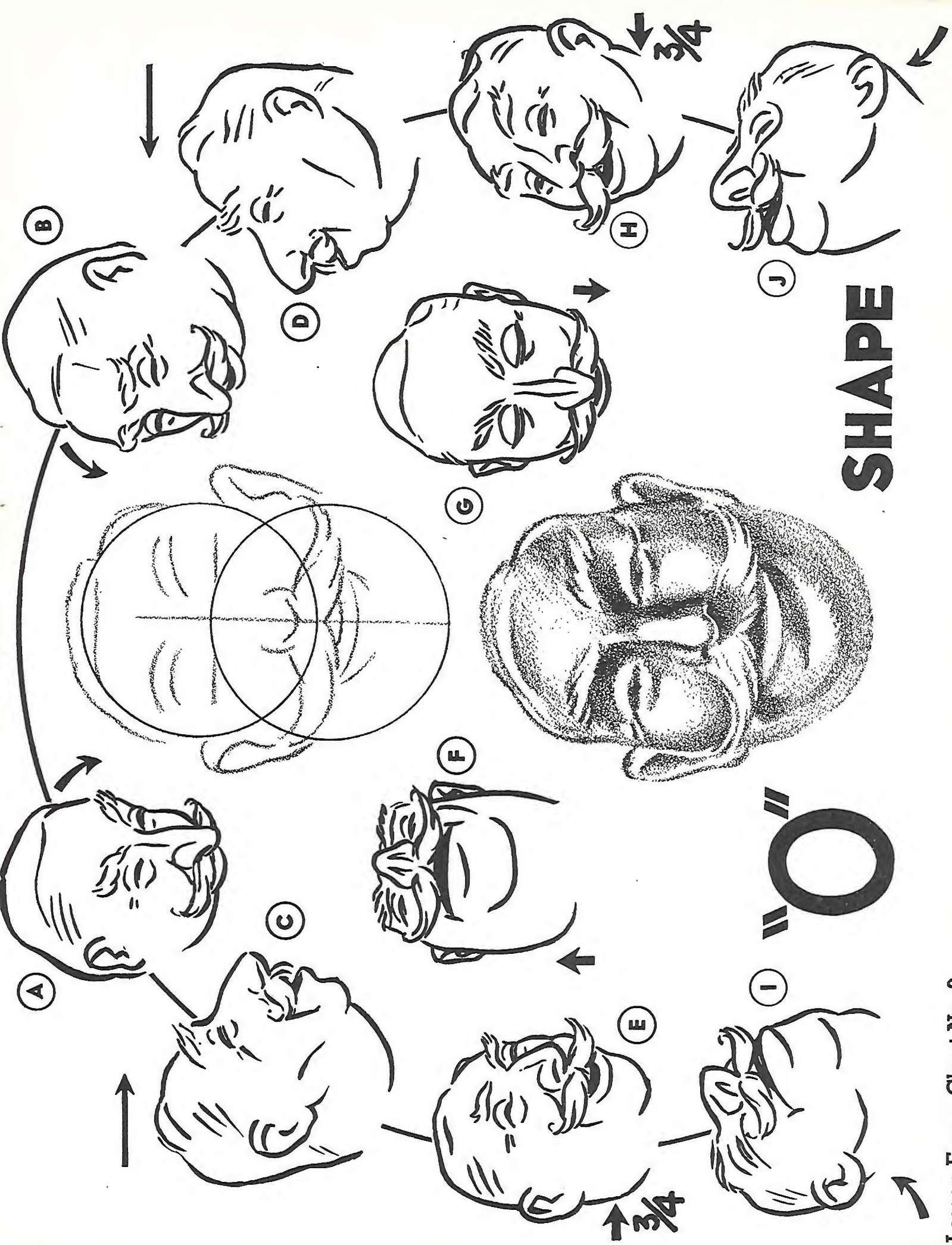
In mailing these assignments to us, be sure that the lesson number, your name, address, and the date appear in the upper left hand corner of each of your assignments. Also include postage for their return. Proceed with the next lesson immediately.





# SHAPE

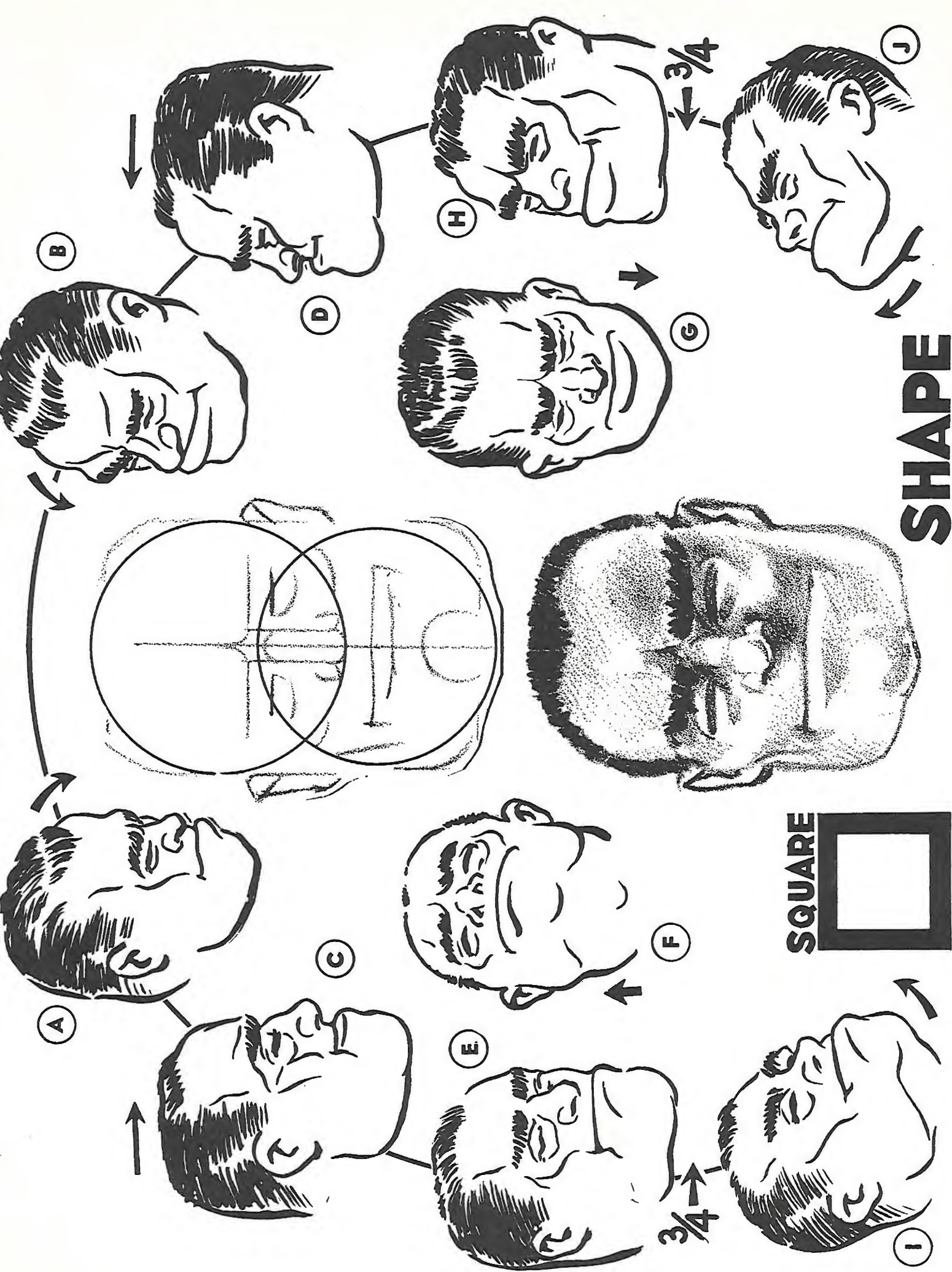
"A"



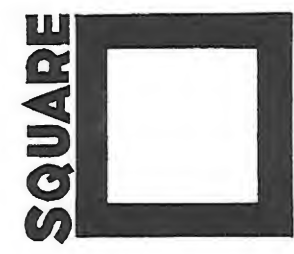
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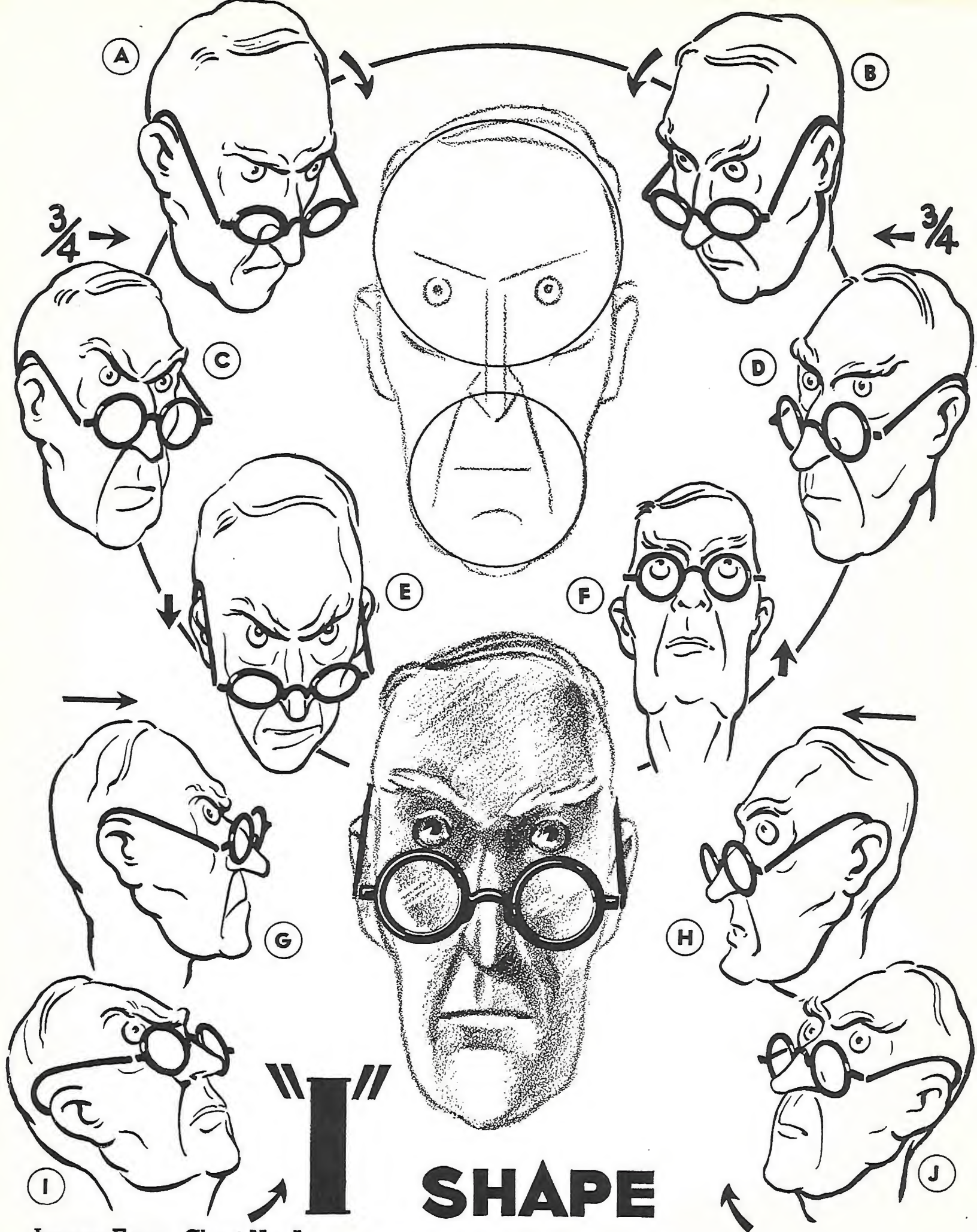
"O"





# SHAPE

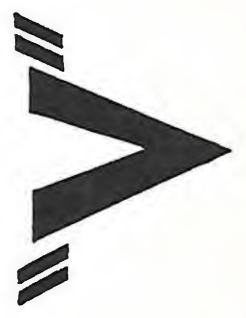


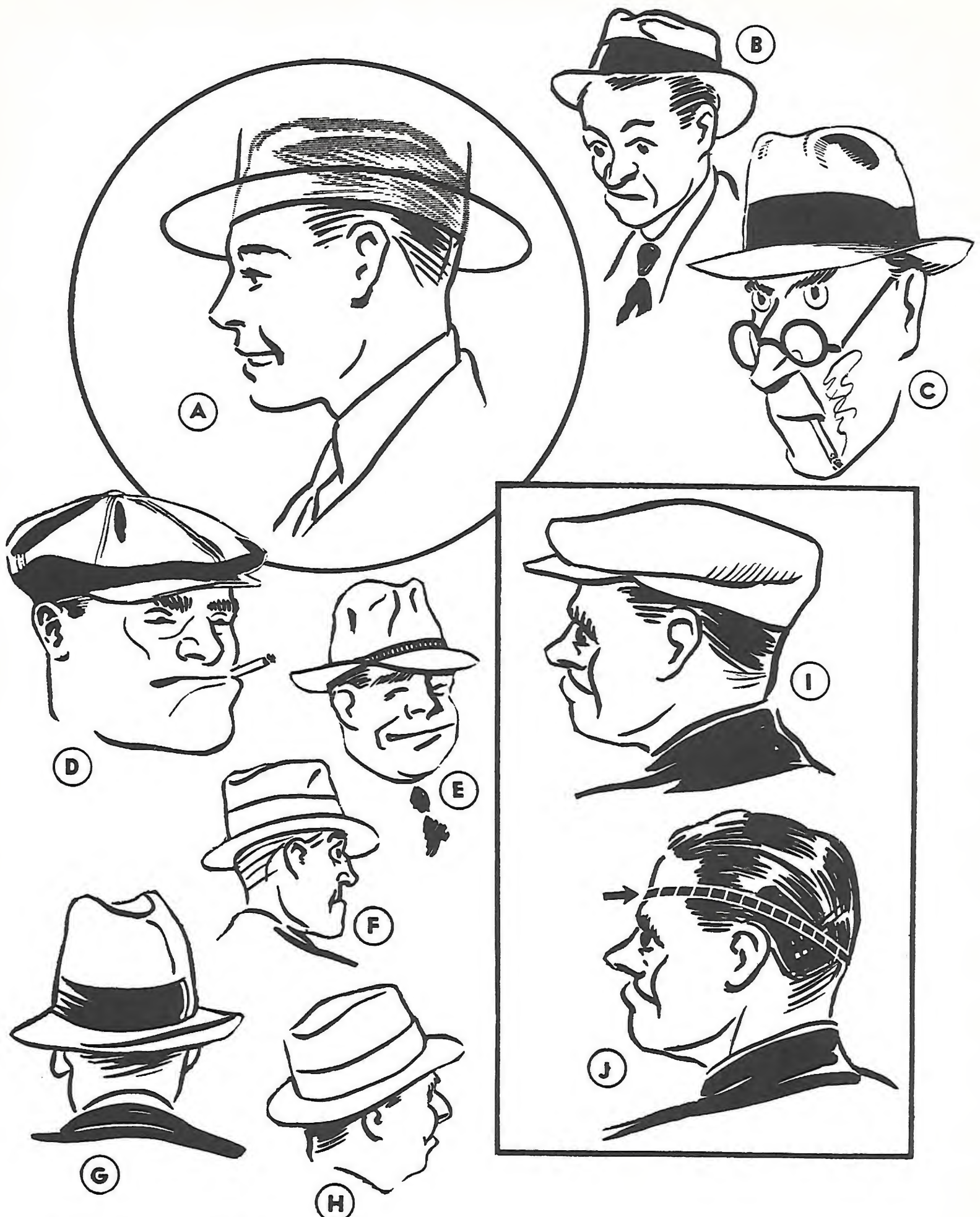


Lesson Four—Chart No. 5

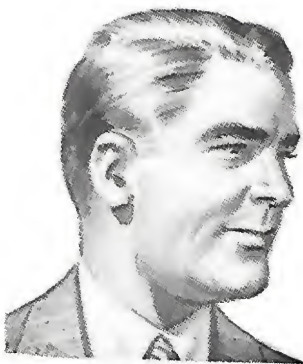


# SHAPE





Lesson Four—Chart No. 7



In your work as a cartoonist, there may be occasions for including the "Handsome Man" and "Pretty Girl" as characters. Here are two examples which can be used as reference. The drawing of the girl at the top was made with the "Stump Chalk" technique which is described in the Portrait Painting Course, pages 33, 34 and 35. The drawing of the man was made in the same way, with a few added touches of Brush and Wash.

# *Cartoonists Exchange*

## **COURSE IN CARTOONING**



### LESSON NO. 5 - TECHNIQUE

There are many types of techniques in cartooning. The most important tools to achieve these techniques are the brush, the crayon, and the pen. Each particular technique has its own special use. This use is determined by the grade of paper on which the finished drawings will be published. In publications such as newspapers, BLACK LINE drawings (pen, brush, and crayon) reproduce more satisfactorily. Pulp magazines, printed on coarse stock, offer the same limitations. These types of publications are called the "pulp" by cartoonists and writers.

In other types of publications, which use coated or smooth paper, TONE DRAWINGS, WASH DRAWINGS, etc., are most suitable. They will not reproduce as well on newspaper stock because the texture of the paper is too rough. However, they are ideal for reproduction on coated paper used in magazines, such as the Saturday Evening Post, Life, Collier's, etc. These magazines are usually called the "slicks" in contrast to the "pulp".

In all your techniques you will have two things to consider. (1) LINE. (2) TONE. Your LINE can be thick or thin. It can be used to outline a shape or to define any detail like folds in clothing, wrinkles, etc. In professional language, a Line Drawing is usually made with black India drawing ink; but Line drawings can be made with crayon, brush, or even in color. As an example, look at the illustration of the man (Figure A, Chart No. 1). This Line Drawing was made with black ink in pen and brush.

Now look at Figure B (Chart No. 1) and you will see a TONE drawing, made with brush and diluted ink. (A clean dish with about a teaspoonful of water and three drops of India ink mixed together.) You will notice that this tone drawing (Figure B) consists of black, dark gray, light gray, on white background. This is a TONE Drawing, because it consists of MANY DIFFERENT SHADES AS SEEN BY THE EYE.

Now look at Chart No. 2. In the upper right hand corner (Figure A) is a graduated scale showing various TONES ranging from very dark to very light. Look at the actual photograph in the lower left hand corner (Figure F). ALL PHOTOS ARE IN TONE.

#### THE PEN

The Pen is a linear tool because you can draw only one line at a time with it. To build a tone that appears gray it is necessary to dot the surface with stippling or to draw individual black lines side by side. Some of these practice strokes are shown on your lesson chart No. 6. For best results PULL your Pen, don't PUSH.

Hold your pen naturally, just as you would when writing. In drawing a circle, begin at the top of the circle, draw the right half, then beginning at the same point, draw the left half of the circle, joining the two to form a circle. Your pen point will work better if the direction of the strokes is sideways, or toward the wrist.

DIRECTIONS FOR MAKING A PEN DRAWING:- Pencil in your drawing first. Make all your changes in the pencil drawing because it is much more difficult to erase an ink line. Now proceed to ink it in. Be careful not to get too much ink on the point of your pen. After the ink has dried thoroughly on the paper, gently erase the pencil lines, being careful not to rub away the ink lines or make them faint. If you wish to correct any line you can do it by erasing firmly, being sure not to tear the paper, or you can cover the line with white paint.

Study the pen lines on Chart No. 5, Figure A. Notice how the lines express the form. Study this drawing so you will see how the effect has been obtained through varying the thickness of the line. Try to follow this method in your own drawing. To obtain a darker version, represent your tones with lines placed closer together or made thicker. When you wish to obtain a lighter tone effect, do just the contrary, draw the lines farther apart and finer. You can practice by making a copy of a section of this pen drawing. This will develop your feeling for form in pen drawing and cultivate an expressive pen line.

DIRECTIONS FOR MAKING A WASH DRAWING:- There is no one set method of making a wash drawing. Our purpose, therefore, is to give you an understanding of different techniques obtained by the brush so you can choose the type that will express your ideas best. There are wash drawings so realistic that they look photographic, and there are others that are more sketchy. Regardless of which method you choose, you should know what you are trying to accomplish. It is helpful in preparing the drawing, to analyze the tones and indicate where the shadows will fall. This will aid you in registering in your own mind where the brush should be placed on your paper. Some artists dampen the entire sheet before beginning their drawing. This removes the hard surface, causing the paint from the brush to flow more smoothly. First tack the paper to the board, dampen, then let paper dry for a short while. The brush should be kept full of India Ink solution for all large areas. Use less liquid in brush where a finer detail requires smaller strokes.

The drawing should be worked on all over. Don't finish any one part first. Start with the light tones and gradually work up to the darkest. Refer to the large portion of the wash drawing on Chart No. 7, Lesson 2. Study the method by which the tones have been achieved. Notice the light tones were laid first and the dark later. Don't work over the same spot too much with the brush because it will become dull and muddy.

You can make a wash drawing either "sketchy" or "polished". Look at Chart No. 1, Figure B. Here is a "sketchy" drawing made in tone. Figures C, D, and E show how a tone can be highly "polished". To get this smooth, "polished" effect, place your brush lightly on the paper ... then dip your brush in clean water and dry the brush on a blotter. Next, mop up any wet edges which remain on your paper.

For the time being we suggest that you concentrate on making "sketchy" wash drawings. Later on, after you have progressed in the cartoon course, you can spend more time in perfecting a "polished" style.

If you will examine Charts 2 and 3 you will see further examples of "sketchy" and "polished" wash drawings. On Chart No. 2, Figure D, is a very "polished" wash drawing. Figures B and E are very "sketchy". Figure C is a compromise between both extremes. On Chart No. 3, Figure C is "polished", and Figure D is a "sketchy" drawing of the same subject. Figures E and F are additional examples of the "sketchy" type.

Figures A and B show a comparison of a wash drawing and a line drawing of similar subjects. Figure A was made with wash drawing and added tone with the stump. Later on, when you have time, you can find out how tone drawings can be made with the "stump" chalk method as outlined in our Portrait Painting Course, pages 33, 34 and 35. Figure B of Chart No. 3 shows how closely spaced pen and ink lines can give the effect of tone.

DIRECTIONS FOR MAKING A CRAYON DRAWING:- Working with crayon is very similar to working with a brush. Both techniques are similar, since they are both striving for tone. They differ in the fact that wash obtains its effects by using a flat tone with one stroke, while crayon obtains its tone through a series of strokes blending into each other. In preparing the crayon drawing, your first step consists of making a faint outline sketch. Also add a faint outline of the most important areas of light and shade. Determine where the dark areas are. Start working from your darkest areas to your lightest. This is exactly opposite your procedure for making a wash drawing. The reason is that your crayon makes a dark stroke from the beginning, therefore you work away from the dark by lessening the pressure on the crayon to achieve lighter effects. On the other hand, in wash you build your dark tones by superimposing a series of lighter shades in one spot.

The kind of stroke you use in crayon is not important. It is desirable to have a few thin lines showing. Try to have them blend together in one mass.

There are hundreds of different types of pens, brushes, pencils, etc. Used separately or in combination, they can give you countless variations in techniques. The important thing for you now is to master a few basic techniques and then later on you can experiment and use any one of the different types of tools on the market today.



If you will look at Chart No. 5, in the upper left hand corner, you will see an illustration of a small "Speedball" pen point. These points enable you to make a very thick line. Actually, the sample shown on Chart No. 5 is the smallest thickness available. You can get the thicker points for lettering, for very bold line drawings, or for solid backgrounds.

Study Figures B, C, and E on Chart No. 5. These drawings were made with a Speedball "B-6". They are outline drawings and, as you will notice, the lines are bolder than those that can be obtained by an ordinary pen. In direct contrast, you will notice Figure D was made with an ordinary pen and a brush, showing the same subject.

The illustration at the top of the page on Chart No. 4 was made in wash with "DRY BRUSH". This is another one of those trick effects sometimes used by artists. I made the basic drawing in wash tone and then applied surface strokes with a "Dry Brush" technique. A pointed brush was used for the basic wash drawing. A flat brush was dipped into the tone and then brushed back and forth on a clean blotter ... This caused most of the paint to be drawn out of the brush, leaving only the tips of the hair on the end saturated with paint. This was stroked quickly on the surface to give the impression of a series of parallel lines as shown by the portion of the drawing marked by the arrow.

On Chart 4, Figure B, you will see a crayon drawing which is made in tone. Close examination, especially under a magnifying glass, will show that this consists of tiny dots. This effect is achieved by "Coquil Board". This is a special paper obtained in art stores which consists of a tiny grained surface. As the crayon is rubbed over the surface it touches only the "peaks" and leaves the sunken "pits" white. This type of paper is used by many editorial cartoonists for newspapers, but the technique of using the crayon pencil is the same as if you were working on a smooth piece of paper.

Drawings C and D, Chart No. 4, show how two different styles in pen and ink can be used. Figure E shows how black India ink and a brush can be used for a "LINE" drawing.

#### LESSON ASSIGNMENT

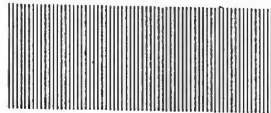
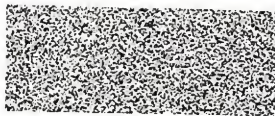
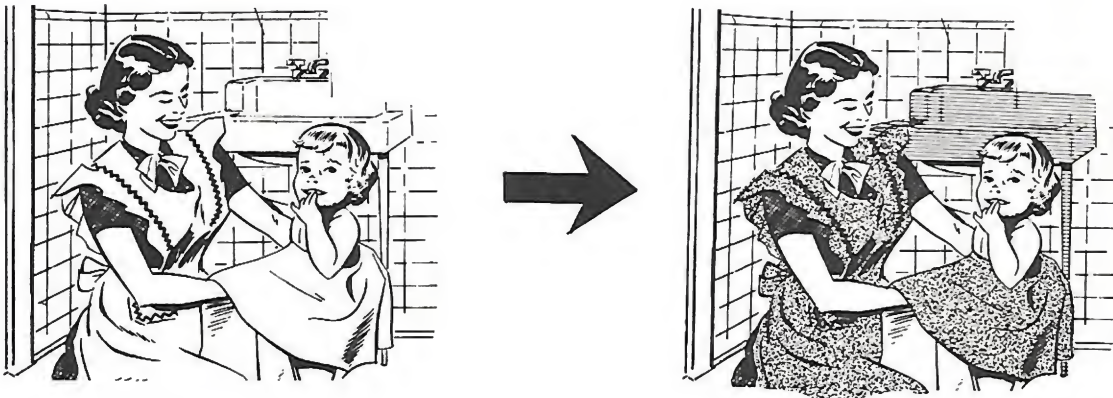
The fastest way for you to learn the basic techniques described in Lesson No. 5 is to try to duplicate some of the effects which are shown. We are confident that later on in the course you will create your own style and techniques, but right now we feel best results can be obtained by reproducing the techniques as illustrated on our charts.

- No. 1 - Make a pen and ink drawing like Figure C on Chart No. 4.
- No. 2 - Use a brush and ink, and make a line drawing like Figure E, Chart No. 4.
- No. 3 - Make a wash drawing like Figure F, Chart No. 3.
- No. 4 - Make a tone drawing like Figure D, Chart No. 4.

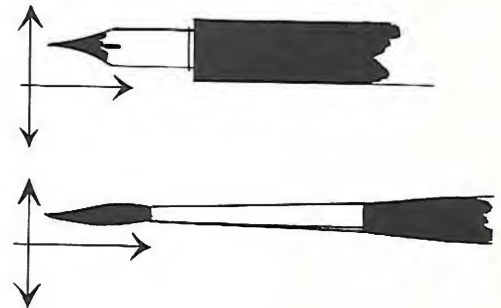
## NOTICE

In mailing these exercises to us, be sure that the lesson number, your name, address, and the date appear in the upper left hand corner of each of your exercises. Also include postage for their return.

This lesson assignment, coupled with the first, gives you a basic foundation for the next lesson which deals with the important subject of drawing the head. Step by step you are advancing to the point where you should be able to produce finished cartoons. Now the most interesting part of your cartoon course is ahead of you. Keep up the good work by rushing your next lesson assignment in less than a week.



In using your pen and brush, you will be able to control the line better if you use either a sideward stroke or a pulling stroke. The two diagram drawings on the side illustrate this point.

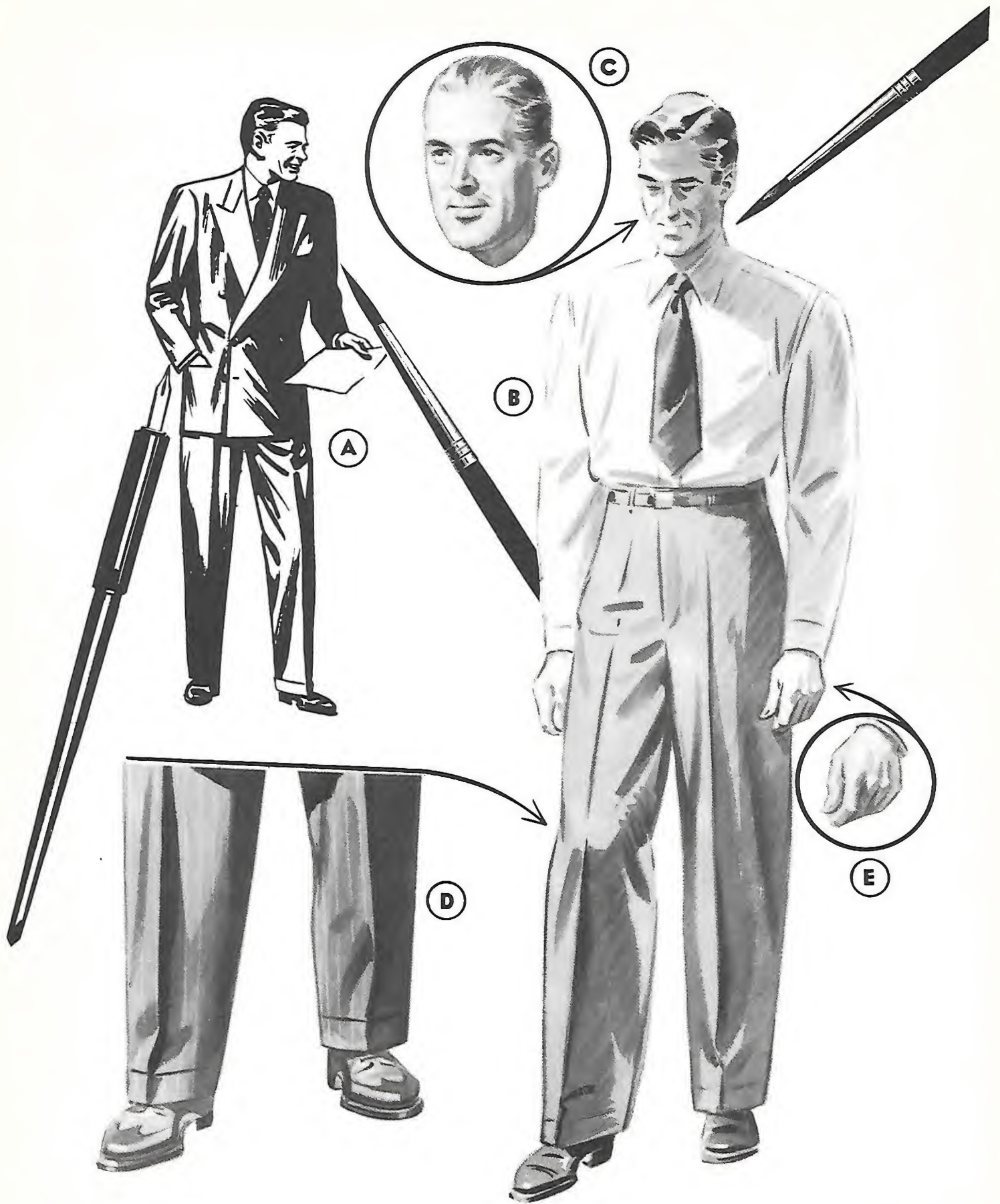


## MECHANICAL TONE FOR DRAWING

In line drawing, especially for newspaper work, it is possible to add a background pattern MECHANICALLY.

If the engraver handles this part of the job it is called Benday. If the artist handles these mechanical backgrounds on the original drawing, it can be changed by using transparent sheets printed with any one of a number of different patterns. This transparent sheet is applied to the surface of the drawing where the tone is desired. As an example, notice the line drawing above. Directly underneath you will see two of the many patterns offered in this transparent screen (tone background). It was decided to apply the first screen to the apron and towel, and the second to the wash basin in the background.

These transparent screens or especially prepared papers can be obtained in almost any large art store. Complete directions for applying are furnished with the sheets.



Lesson Five—Chart No. 1



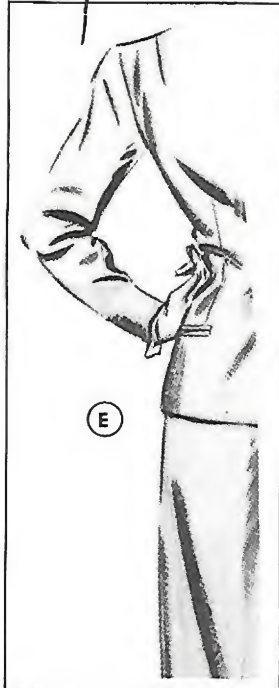
(A)



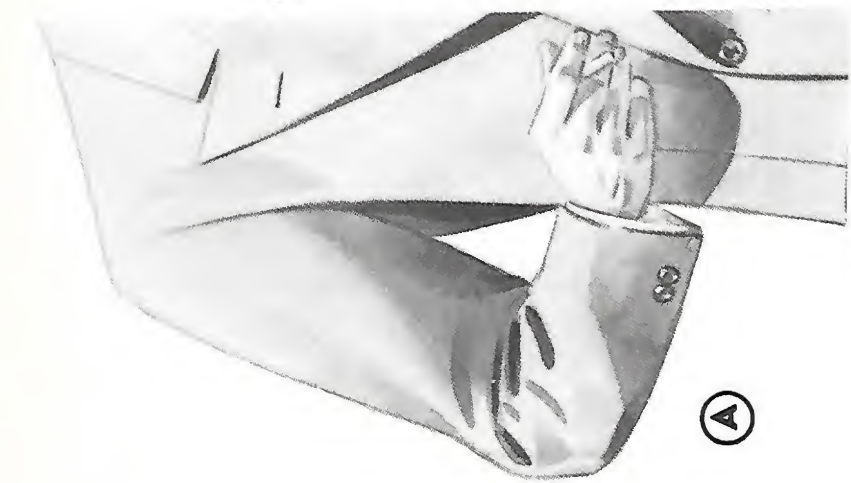
(D)



(F)



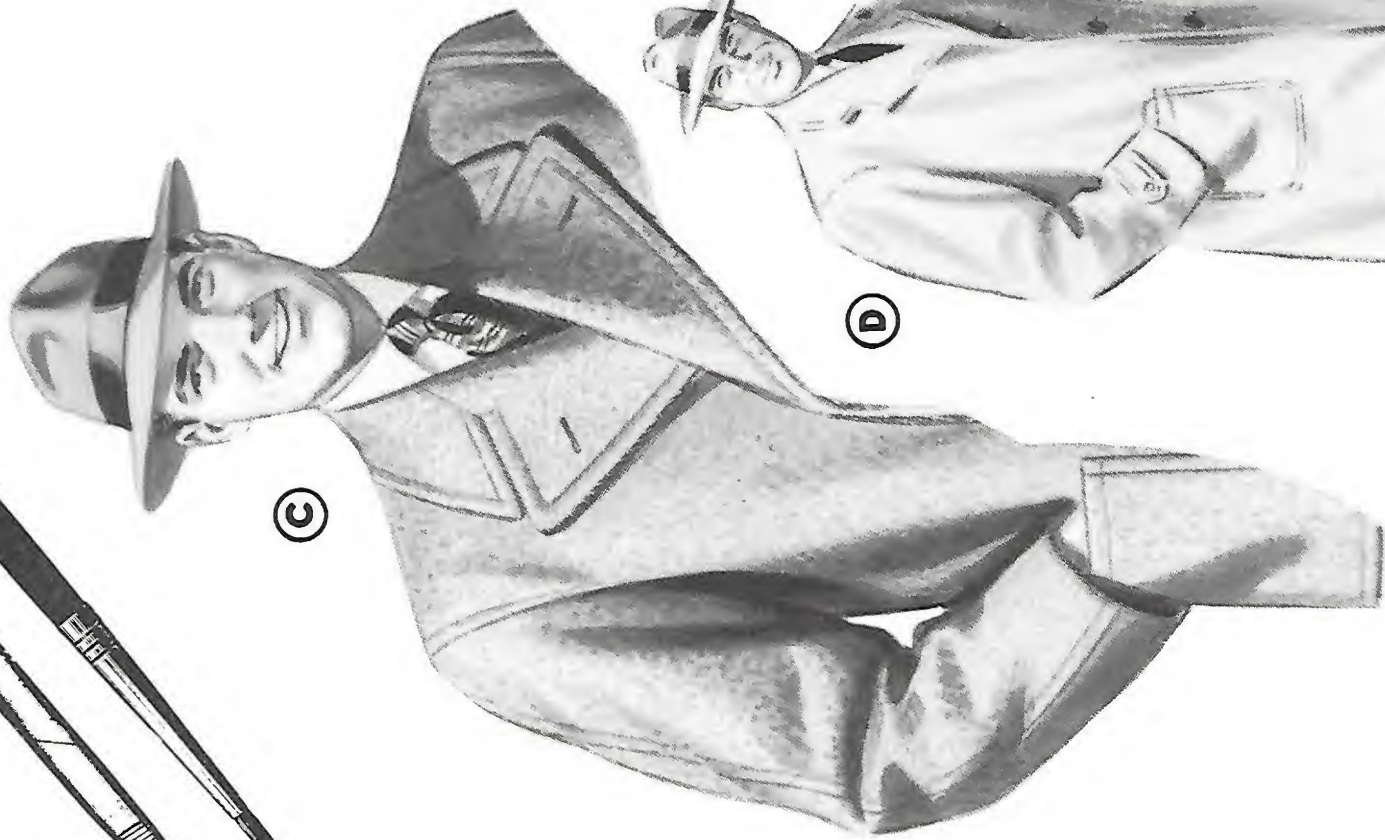
(E)



A



B



C



D

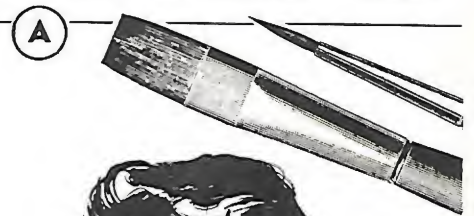
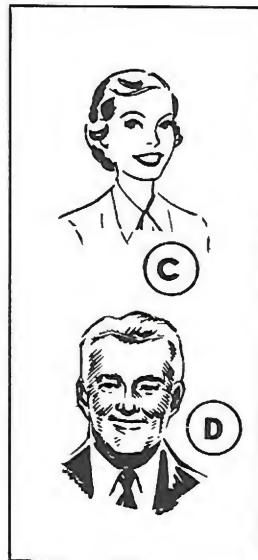
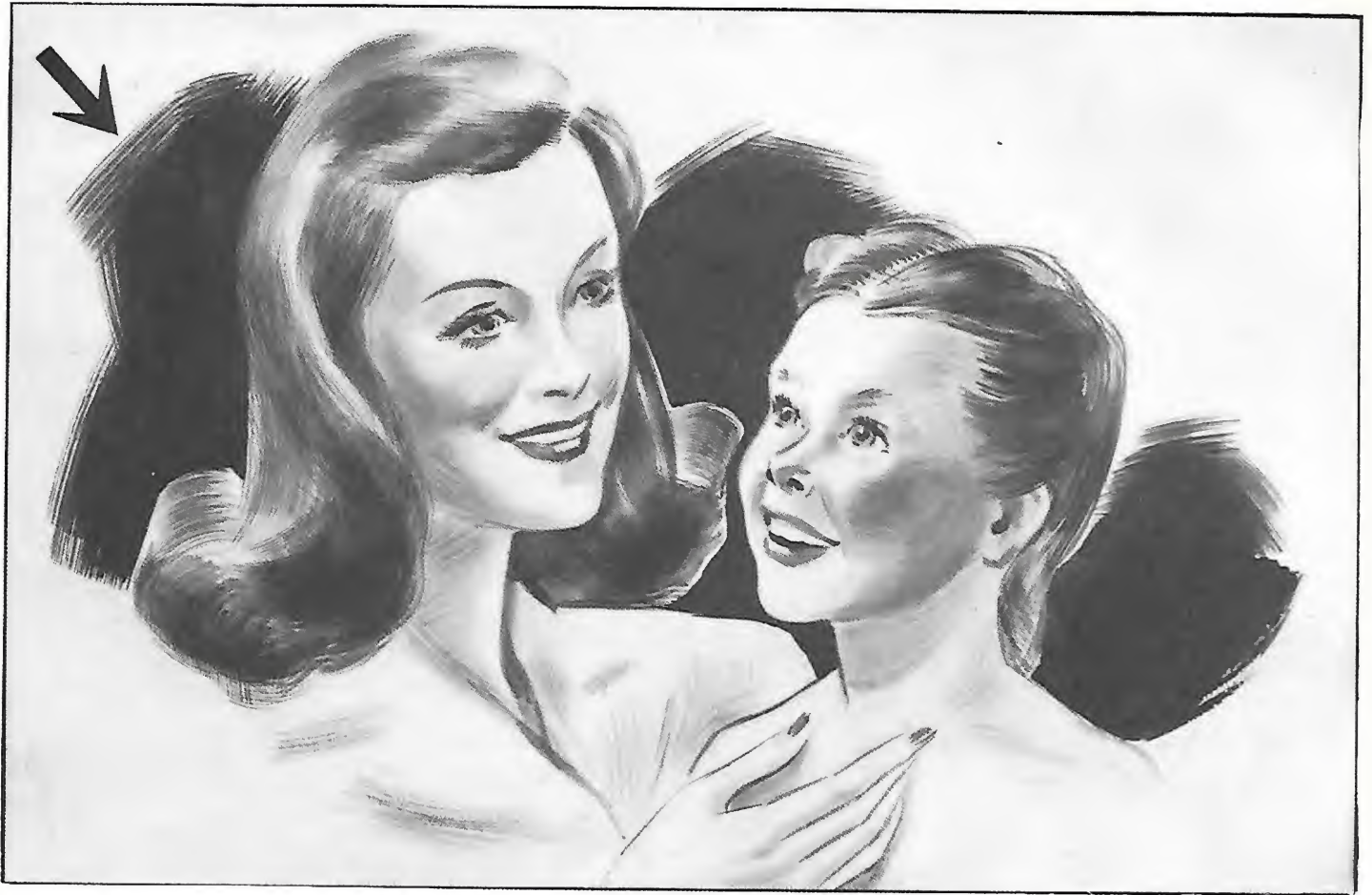


E

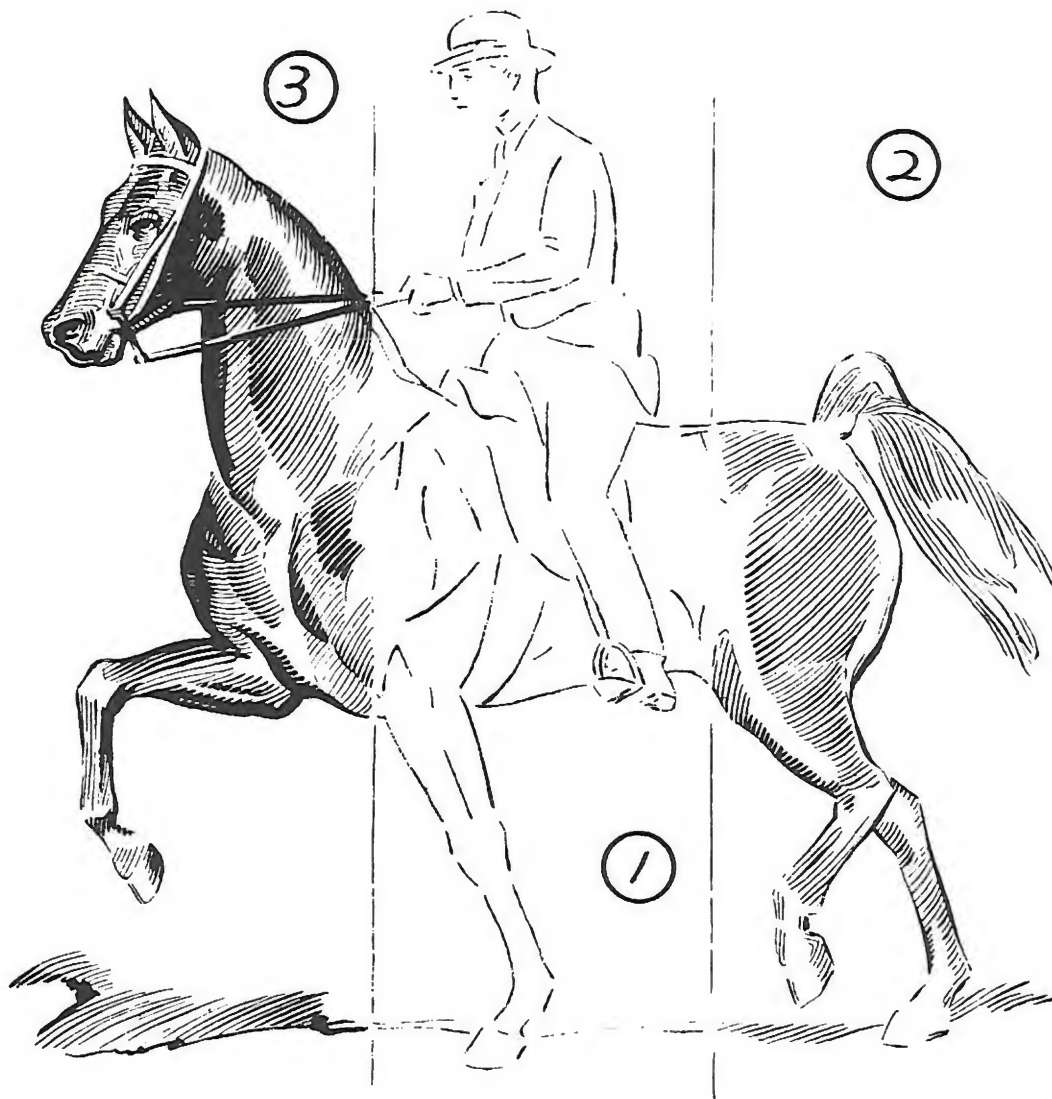


F

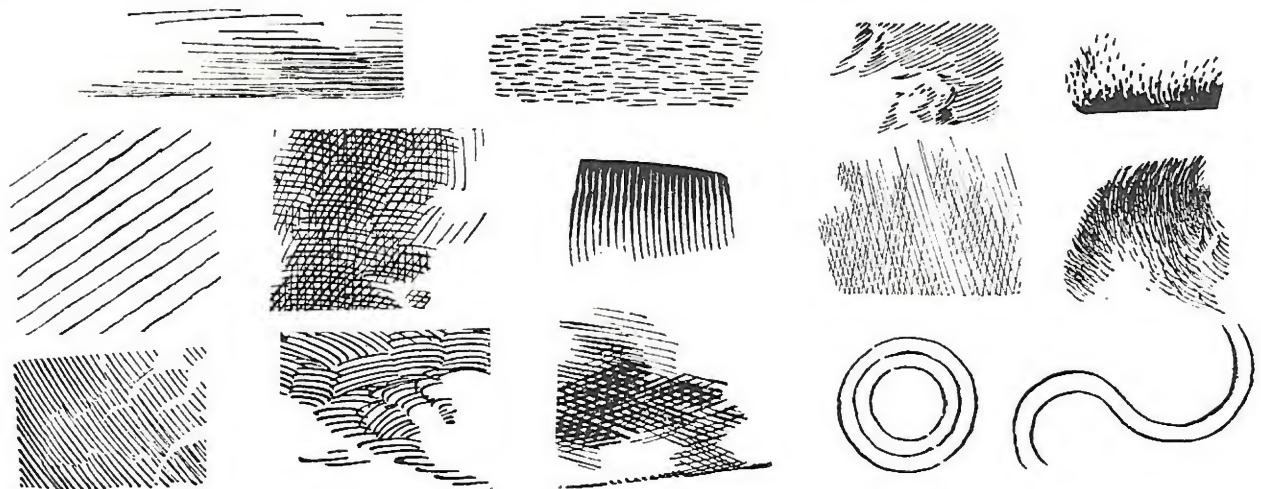








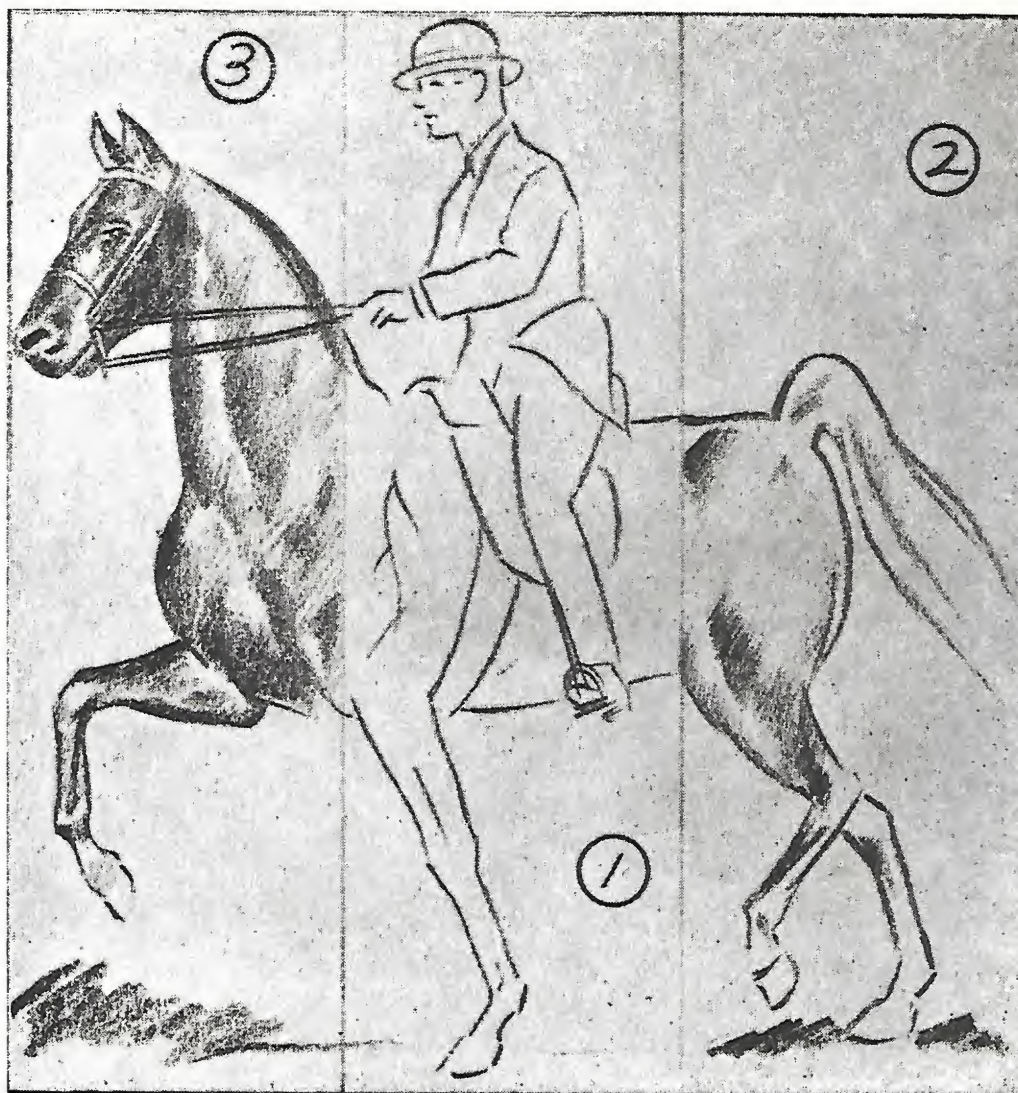
Here are a few of the many techniques possible with pen and ink. Practice with your pen to duplicate these samples.







This chart shows the three stages in completing a wash drawing. Section 1 shows how to block in the contour faintly. Section 2 indicates the next step. Place the light tones in the large areas with a full brush. Section 3 - Here you see the complete section of the drawing with full shading and tone obtained by laying darker tones over lighter tones.



This chart shows the various stages in completing the crayon drawing. Section 1 indicates a rough outline which is first made. Section 2 shows this outline with the dark areas indicated or filled in. Section 3 shows the same drawing with the light shading applied to bring out the fullness and to blend the tones. This completes the drawing.



# *Cartoonists Exchange* **COURSE IN CARTOONING**

ORIGINATORS OF MARIONETTE  
METHOD OF CARTOONING



**CARTOONISTS' EXCHANGE,**  
**PLEASANT HILL, OHIO**

